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#17 • December '93 / January '94

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Mobile Beat Magazine

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Mobile BeatTM

For Professional Disc Jockeys and Entertainment Services

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By Mobile Beat Editor,
Robert A. Lindquist

Welcome to the Holiday season and a special issue of *Mobile Beat*. In the spirit of the season, this issue contains several special features of note. In a new column entitled "Crowd Pleasers" John Rozz takes a look at some classic Christmas songs you may want to add to your library. We also have a ProFile of Vince Montana Jr., who is best known to DJs as the producer of the perennial Christmas LP, and now CD, Christmas Jollies. And Joel Miller of Erie, PA, recalls some of the unexplainable "miracles" that have happened during his DJ career in *It's A Wonderful Life - The DJ Version*.

You will also notice some changes with this issue.

First, we introduce you to two new contributors with this issue. Music distributor Fred Sebastian of A.V.C., West Orange, NJ, is now tracking new compilations and hot DJ releases as the contributing editor for *Mobile Beat's Music News*. And Shawn Miller, of Remix Warehouse, Duluth, GA will be reviewing and reporting on the latest remix issues in *Mobile Beat's Remix Rave*.

If you're a fan of the controversial "DJ Horror Stories" note that it has been replaced by "Nightmares & Historic Affairs." N&HA will spotlight unique and off-beat occurrences as encountered by readers while on the road. It will include stories of gigs gone awry, plus those with happy endings as well. Numerous other changes have been instituted with this issue (for example, "MB News" is now "Juice") and will hopefully come as pleasant surprises and you plow your way through.

Top 200 Ballots Due . . . Each year, *Mobile Beat* publishes a list of the 200 songs mobile entertainers play the most. If you have not yet voted for the 1994 list, do so today. Use the official ballot from page 25 of the last issue, or send in a list of your top five songs from the following ten categories: 1. Most Played Songs - 2. Most Played Songs from 1993 - 3. Most Played Country Songs - 4. Most Played Ballads or Slow Songs - 5. Most Played "Dinner Music" Songs - 6. Most Played Bridal Dance Songs - 7. Most Played Novelty or Specialty Songs - 8. Most Played Songs from the years 1955

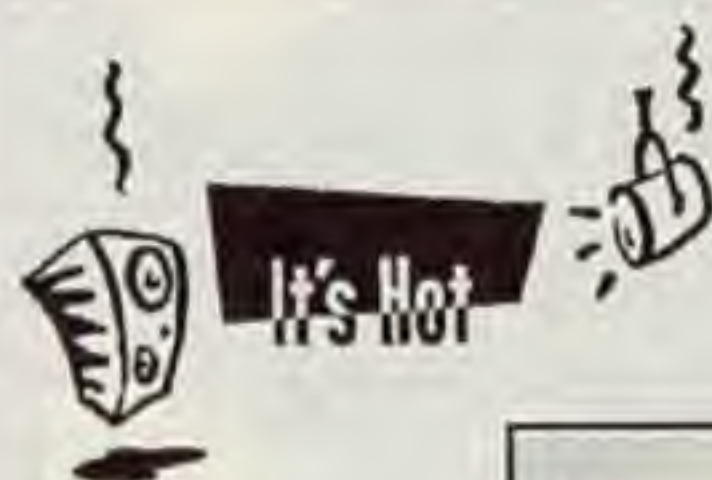
through 1975 - 9. Most Frequent Requests You Have Sense Enough Not To Play - 10. Top Songs to End The Night. Ballots will be tabulated beginning December 15th, so don't delay - vote now! (As if you didn't have enough other things to do).

Coming Up . . . Look for *Mobile Beat's* annual list of the Top 200 most played songs in the February/March '94 issue along with a special feature on how digital technology will be effecting the mobile entertainment industry in the next two to ten years. You'll also find "WRAP MUSIC", a feature on what DJs play to end the evening, along with series of articles on how you can boost your business during what is for many, the slower months of the year.

On a Sad Note . . . The San Francisco Bay area Mobile DJ community is in shock after learning of the tragic death of DJ Bruce Marshall. According to a November 5th report in the San Francisco Examiner,

Marshall, 23, along with friends Chris Alcaez, James Jones and Mike Halverson had just torn down after a long night's work and had stopped at a Denny's restaurant in San Francisco's Japantown for a predawn breakfast. As Halverson and Jones paid the check, Marshall and Alcaez crossed the street to one of their vehicles. At that moment, two men were trying to break into their truck. An argument and struggle ensued. One of the robbers pulled a gun, shot Alcaez in the stomach, then turned and shot Marshall in the back and head, who died at the scene. Alcaez was rushed to San Francisco General Hospital where emergency surgery saved his life.

The tragedy has drawn a swift reaction from BAMMA, The Bay Area Mobile Music Association. President Andy Ebon told *Mobile Beat* "We're scheduling a meeting for members and non-members to review the security precautions that all Mobile DJs and their employees should observe. I expect we'll cover a host of issues including confrontations at the job, security of



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equipment when setting up and leaving as well as situations involving carjacking or theft".

Ebon said that Marshall was not in a particularly "bad" neighborhood when he lost his life, adding, however that none of us, by the nature of the equipment and money we carry is immune from danger. Our deepest sympathies, along with those of DJs across the country, go out to Bruce's family and friends along with best wishes to Chris Alcaez for a speedy and complete recovery.

Secure and insure . . . From the frequency of reports we're receiving, it is becoming too common for mobile entertainers to suffer losses due to theft. Equipment as well as complete music libraries have been reportedly lost. While in most cases, gear has disappeared from vans or storage areas, some entertainers have been ripped off while away from their set-up for even a short period of time. Protect yourself from loss by keeping your system organized so you know where everything is. CDs scattered about your work area are almost too easy to take. In some instances, a steel bicycle cable run through your equipment handles and around a table leg, and locked, may prevent a loss.

If you keep your equipment in an unattended vehicle for even short periods of time, some type of alarm is recommended. Small personal alarms are now available as well. These alarms, which are designed for protecting sports equipment, attach to your gear and activate if moved. And never leave your equipment in your vehicle unattended. Above all else, when leaving a job, be aware of who and what is around you until you are safely on your way home.

Regardless of how hard you try, it is virtually impossible to guard your equipment 100 percent of the time. Unless you have the personal resources to cover a loss, an insurance policy on yourself, your gear and your music may be in order. The problem is, DJ insurance policies are hard to find. As of November 1, 1993, Highland-Kingston Insurance of Kansas City, MO ceased offering their DJ policy. A new source for insurance is organizing. MESA (Mobile Entertainers Society of America) is a cooperative, through which mobiles will be able to purchase a policy for about \$400 per year. The cost to join MESA is \$35 a year. For more information, write MESA, P.O. Box 7, Nutley, NJ. Specify whether your interest is equipment insurance, liability insurance or both.

Mobile Entertainers insurance is also available with membership to the American Disc Jockey Association.

If you are purchasing insurance, here's a

caution: Don't underinsure your equipment. For example, if you have eight systems, insure eight systems. Buying one policy in hopes of applying it to the one system that gets lifted doesn't cut it and the insurance companies are wise to this tactic.

If you use sub-contractors, they must have their own equipment and liability policies. Your policy will not cover them. If they do not carry liability, and a claim results due to something that happened while they were on a job for you, could, and probably would, be liable.

Metal Alternative . . . On a lighter note, regardless of how much insurance you carry, it's probably not enough to cover the damages resulting from playing "The Hokey Pokey" at a High School Dance. That is, unless you play the new "Thrash Version" available only on The Complete Specialty Party CD from Bobby Morgenstein Productions. The track was done with the assistance of one of the top metal bands in the Long Island area, and features a wailing guitar intro, hot drums and screamin' lyrics. It's still Hokey, but at least, as Beavis and Butthead would put it "it doesn't suck." For a complete track listing of The Complete Specialty Party CD along with other CDs from BMP, see the ad in the Mobile Beat Showcase or call 215-947-6935.

Competitive but cooperative . . . The Colorado Association of Mobile Music Operators believes through rigorous standards for its members, it can improve the overall quality and image of the MDJ industry. The CAMMO president makes no apologies for the standards which stipulate that members have a commercial liability insurance policy, workers' compensation policy, commercial auto insurance and that all members pay their DJs as employees as required by the IRS. CAMMO is also working to establish networking and referral relationships within the Colorado hospitality industry. Along with internal referrals, members are finding a gold mine of potential clients through professionals in related industries. Plus, members benefit from improved relationships and shared knowledge with each other as competitors. For membership information, contact Pat Bruno at 303-426-9990 or Doug Lane at 303-778-0045.

In the Detroit area, The Michigan Disc Jockey Network represents fifty-seven mobile and club DJ/entertainers and is growing. The MDJN helps clients hook up with quality DJs, and provides DJs with feedback from the customers. Along with being a referral service, members gather for support meetings to talk out common

problems and explore ways to improve their individual businesses. For information on The Michigan Disc Jockey Network, call 800-732-5756.

The newly organized **Austin (TX) Mobile DJ Association** is seeking new members. For membership information or specifics on the association's benefits and goals, talk with J. Edward MacMillan at 512-834-8530.

Mobile Beat's Canadian Editor, Dennis Hampson, reports the **Canadian Disc Jockey Association** has selected January 22 for the annual President's Social. Highlight of the event is the presentation of the President's Awards for the chapter and member who most advanced the goals of the CDJA during 1993. These are the highest awards CDJA members

can earn. The winner's names are being kept confidential until the presentation.

Video New Year. . . Here's a tip on how to fill that final hour before the big ball drops. Wolfram Video's New Year-1993 Countdown is designed to play in the hour before midnight. It includes the best video cuts of the last year (Top 40 or Country) with a midnight countdown complete with some of the most festive footage ever shot. VHS or Beta. Call Wolfram Video 800-433-1652.

Nashville's The Place . . . The 1994 Country Dance Seminar will be held January 17-19 at the Sheraton Music City Hotel, in Nashville. Discussions will circle the central themes of



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promoting and marketing music in clubs, and programming music for the dance floor. Hot topics for DJs include "Extended Club Mixes: How Far Will It Go", "Does Your Presentation From the Booth Entertain?" and "Using BPMs and Programming Sets". There will be showcases for new artists and song writers along with an awards program, special entertainment and various get togethers. For information, call 615-885-2200.

Dance Summit Sum Up . . . The official name of the event is The Billboard Dance Music Summit 1994. The dates are January 19-21. It's being held at the Pan Pacific Hotel in San Francisco. Over a dozen discussions and presentations will cover topics such as "DJing in the 90's", "The Future of Dance Music at the Majors", "Record Pools", "Country Music Remixes + Nightclubs", and "Where is Techno Going". The event will showcase two nights of live artists and DJ performances with numerous surprises and guest stars. For information, call 212-536-5018.

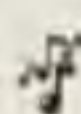
International DJ Language . . . Mobile DJs may pride themselves in being able to entertain anywhere at anytime, but one place that remains off-limits to American DJs is Cuba. So where do Cuban discos get their DJs? Mostly, from Cuba. However, Cuba has no "DJ Culture." DJs do not play weddings or the type of private events that are the foundation of the mobile entertainment industry in North America. As a result, when Super Club Varadero decided to open a flashy new disco in Varadero, Cuba, they called the Canadian Disc Jockey Association in Toronto. The CDJA in turn put them in touch with Richard Gastmeier, of Penguin Productions. Gastmeier spent a week in September in Varadero working with three inexperienced DJ trainees in preparation of the club's opening.

With such a short period of time to train the trio, he concentrated on equipment operation and mixing. The training process was slowed somewhat by the fact that only one of the three spoke English, and communication was handled through a translator. Varadero is located on a narrow peninsula which is a popular resort area for visitors from Europe and Latin America. As such, it is the only area on the island to receive a 24 hour a day supply of the basic DJ resource . . . electricity.



John Hill, owner of John Hill's Music Machine, Shelburne, Vt. reports that bookings for 1993 were "up a little" compared to the previous year. He says he expects the trend to continue and projects an additional 5 to 10 percent increase during 1994. Hill says the growth is due primarily to new non-wedding business, particularly corporate parties.

Hill has been doing mobile work for nearly 25 years. Hill operates the Music Machine as a single system, part-time business. His full-time job is as morning announcer for Vermont's largest radio station, WVMT. Hill says there are presently over 70 DJ services operating in his area. The going rate for a four hour job is \$450, with lighting. John Hill's Music Machine serves all of Northern Vermont with the majority of work in the Burlington area.



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CDR Price Drop... Marantz Professional Products has released a list of CD manufacturers who accept CD-R discs made on the Marantz CDR600 and CDR 610, and comparable recorders. The list of plants capable of cutting glass masters directly from the Marantz CD-R discs includes: Digital Audio Disc Corporation (DADC), Terre Haute, IN; Warner Elektra Atlantic (WEA) Manufacturing, Oliphant, PA; KAO Optical/American Helix, Lancaster, PA; 3M Corporation, Menomonee, WI; and Nimbus Manufacturing, Charlottesville, VA.

Marantz has also announced a price reduction on recordable CD hardware. The newest CD-R model, the CDR610 now carries a suggested retail price of \$4,000. In addition, to promote Compact Disc recordable Systems, Marantz is offering 63 minute CD blanks to registered owners of the CDR600 and CDR610 for a special price of \$15 per disc. Blank discs generally sell between \$27-\$40. For more information, call Marantz Professional Products at 708-820-4800.

Remember Mini Discs? ... Sony's Mini-Disc recorders and players have now been on the market just over a year and, so far, it does not appear they have had as big an

impact on the consumer market as expected. That may change during the next few months as Ford has announced that the mini-disc system will be offered as an option on the long-awaited, newly designed for 1994, Ford Mustang. If this helps to establish the Mini-Disc system with consumers, who drive the electronics market, a greater availability of hardware and software at lower prices should result. DJs who have incorporated Mini-Disc into their systems report that as a recordable medium, the system has a lot of pros and few cons. Overall, sound quality of the discs they record themselves is better than the quality of store bought discs.

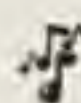
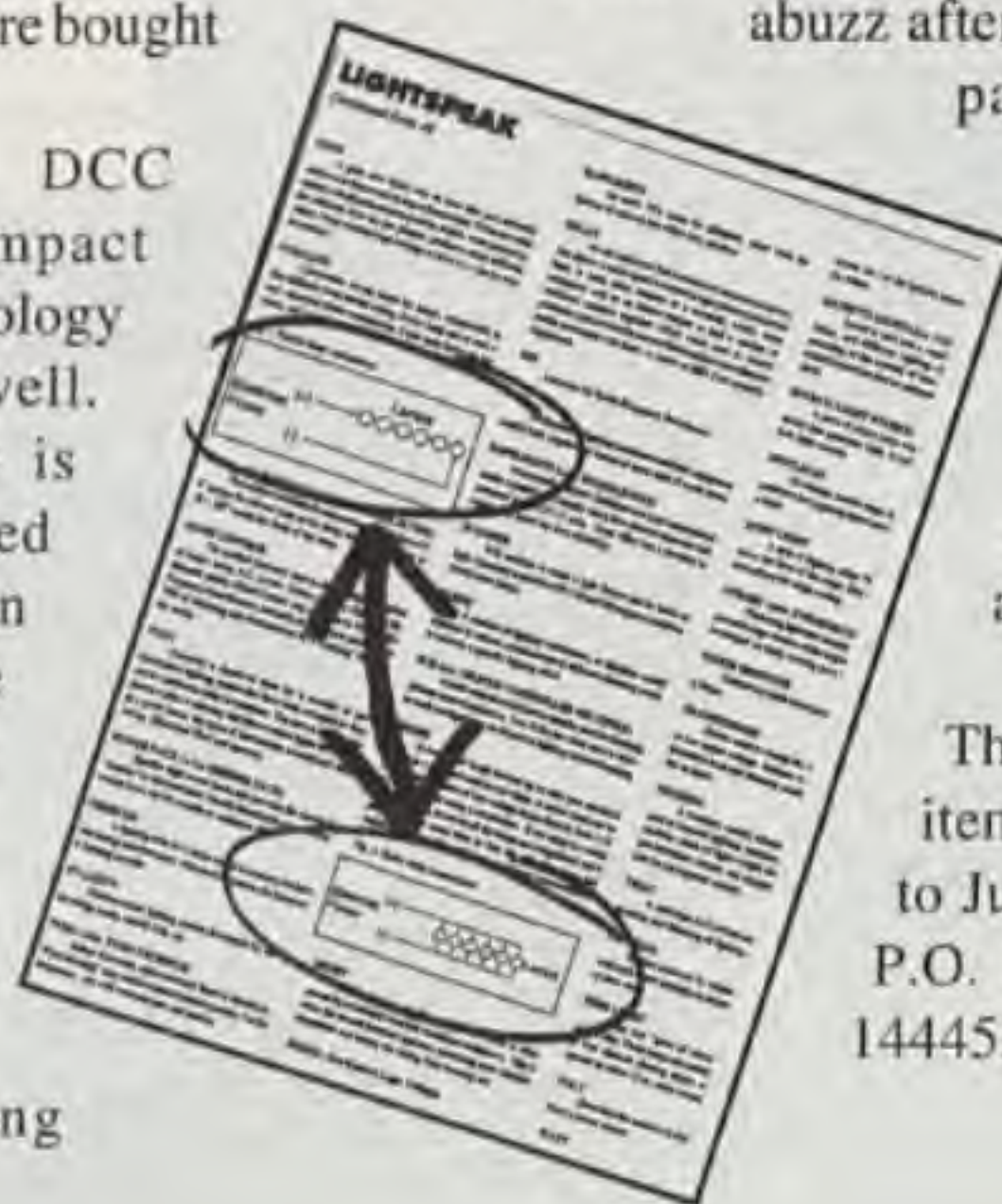
Meanwhile, DCC (Digital Compact Cassette) technology is alive and well. New hardware is being introduced regularly and an aggressive marketing program is underway to sell the public on DCC's strong

points which include, digital quality sound, easy access to recorded tracks, and display of artist/title/track information. Both Mini-Disc and DCC have their merits, the question seems to be whether or not the public is interested in exploring new formats.

Management Opportunity... Bobby K. Entertainment, Elmira, NY is looking for an experienced DJ/entertainer to join the organization as a management trainee. For information, call 607-562-8406.

Short Circuit... Our phone and fax was abuzz after the last issue due to an error on page 78 in Peter Cutchey's *Lightspeak: A Glossary of Light Terms*. We goofed. The diagrams depicting series and parallel circuits were reversed. It was nice to know so many readers know their circuits... and were paying attention!

That's The Juice for this issue, news items and notes should be addressed to Juice, c/o Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445. - Happy Holidays!



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Feedback



Dear Editor:

In response to the heat "Horror Stories" is receiving, I want to say to those professionals that have written in to (criticize those who contribute these stories) ... "Lighten up."

Even though the points they made were on target, I find your blend of "uncontrollable" misadventures with those of outright incompetence to be entertaining, as well as reassuring. Mr. Bartlett, Mr. Stein and Mr. Zail were all correct in their observations that some of the horror stories Mobile Beat has published could have only come from the likes of "unethical" and "unprofessional" DJs. So what? I consider myself a professional DJ and even though I have never experienced, or plan to recreate, any of the horror stories that I have read, can still enjoy the evident sightlessness of those people out there who send in these stories.

I would not want to see your magazine become completely saturated with "Horror Stories" types of articles (and to date there is no evidence to suggest Mobile Beat is). I

have found a good number of exceptional articles that offset the number of, shall we say, "tabloidish" ones. I read your magazine for the technical information on new products, new fads, etc. But, I also like to be entertained from time to time. Your "Horror Stories" serves that purpose for me. Just because you print it doesn't mean I, or anyone else, am expected to go out and do it.

My final word on the subject is the professionals know who they are and from where they have come from. Let those who have yet to grow learn on their own, at their own pace. My compliments to those of you who have taken the time to write in to Mobile Beat and point out what may only be obvious to those of us who are professional. I too am concerned with the practices of "unethical" DJs that taint the image for the rest of us, but demanding that Mobile Beat only accept certain articles is a little archaic. After all isn't that what

editorials are all about, communication amongst readers. Hopefully those concerned have made their wisdom known to those out there who have yet to find it, and as a community of DJs that are committed to the finer practices of the craft, we all will benefit from each other's experiences and perspectives.

Peter Dragura, Abracadabra DJ Services; Seaside, Calif.

Dear Mobile Beat:

I really like your "Mag", But I'm sorry to see Dr. Shock Jock go. I liked his articles. Surely people didn't take him seriously, although I personally found a lot of fact and truths in what he wrote.

Danny Walsh, Bensalem, Pa.

Mobile Beat:

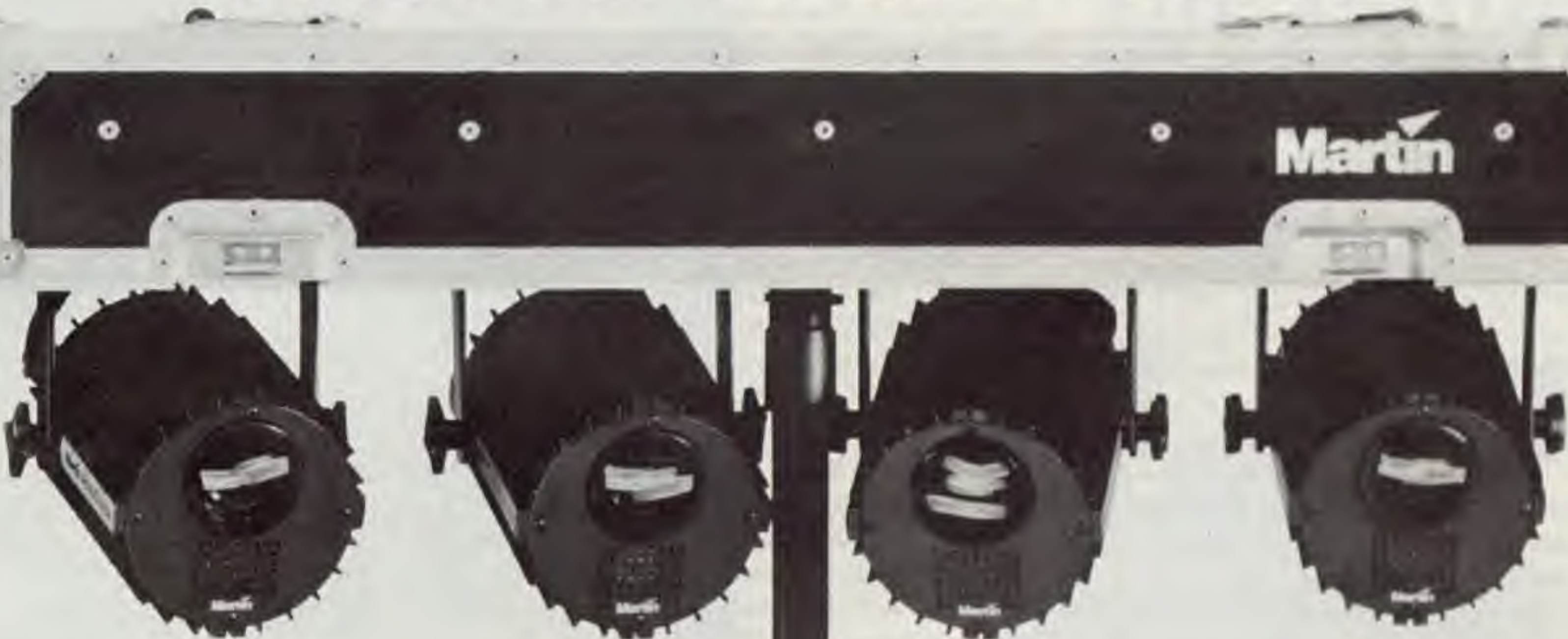
In response to the "Disgruntled Former Employee" (Issue #16), I can sum up what I am going to say in only two words - "Grow Up!" I, personally, never cared for Shock Jock's opinions. But because I never liked his articles it did not force me to lash out at the editors of Mobile Beat or even to Shock himself. I still read the rest of the magazine.

I am amused that Mr. Shock feels he is responsible for the success of Howard Stern. Geez, I remember speaking with Robert Lindquist prior to the first issue of Mobile Beat, and

Cont'd Pg 14 ➡

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Feedback



WHY IS THE POOL CLOSED?

Due to the many inquiries I receive on a daily basis, I feel the need to address the issue of record pool service to Mobile DJs.

DJs ask, "How can I get into your record pool?" The answer is very simple. If you're working in a club, then you're probably eligible; if you are not, then it's a no-can-do situation.

You must first understand the fundamentals of how record promotion works. First, a little information. Record companies, also known as labels, are divided into three categories. They are Majors, Major Independents and Independents. Majors are considered the largest labels, i.e. Sony, MCA, Warner Brothers, Capitol, etc. Major Independents are considered mid-size labels, i.e. Tommy Boy, Island, Arista, etc. Independents, or "Indies" are considered the smallest labels, i.e. Pandisc, Vision, Cutting, Hot Productions and other that most of us, unfortunately, don't recognize.

All labels must promote the sale of their music. This is accomplished in many ways. The promotion department of a label is the part that is responsible for establishing a "buzz" on a record. A buzz means, in record lingo, some interest in playing a record. One of the ways to create a buzz is for the promoter to send or service record pools with promotional records. This effort will hopefully get DJs to play and include their record on the DJ's individual charts. Each record pool member must give feedback or respond to the records given to them. This information is compiled by the record pool director in the form of a pool chart. These charts are sent to trade publications and the labels to be used as sales tools and for general feedback. Label promoters will, in turn, call radio stations and other record pools to tell them about the play the record is already getting, in order to convince them to start playing the record. When, and if, radio begins playing the record, the usual reaction is that the listeners begin purchasing the records at their local retailers. Hence, the promotion of a record is complete.

To play a promotional record, you must, of course, have the promo in hand. This means that the label must press thousands of records to distribute to record pools, radio programmers, radio mix show DJs, *Billboard* reporters, and anyone else they feel will contribute to the successful promotion of their little gem. The biggest problem with the promotion process is the cost for the label. For example, an Independent label will spend as much as \$10,000 for the promotion of a single record, sometimes more. A typical promotional pressing may consist of 6,000 copies. Don't forget that they must also stock their distributors with the record in anticipation of a hit record. Any unsold records that the distributors have left will usually be bought back by the label, although retailers are stuck with the unsold vinyl. If the record is not a hit, especially for

Indie labels, this could mean the label is now out of business. When all is said and done, an artist's first record will almost always be a major loss. It is obviously a very risky business.

Now, if you were this label, with all your cash invested in promotion, wouldn't you only want the people who are going to help you the most to have that promotional copy? Of course! Let's see — if I'm a Mobile DJ and I'm performing a 50th wedding anniversary for someone's grandma, would I be a good candidate for that promotional copy of *Whomp! There It Is?* Not really. Remember, 95% of what we get in a record pool is not played on radio. How many songs do you play at a party that no one has ever heard before? Probably not too many, unless you like to dodge table centerpieces. You better play the hits and only the hits.

Another factor you may want to consider is that most record pools give an average of 50 records per month to its members. The average record pool dues are approximately \$60 per month. If five percent of your records are playable, that means 2.5 to 3 records per month are really the ones you'll be playing. That works out to \$20 per usable record. That's not such a great deal for a Mobile DJ.

Major label acts, such as Michael Jackson and Madonna, are not the records that really need pool help. Radio almost always jumps on these right out of the box, so you won't see too many of those in your pool shipment anyway.

With all this in mind, you may now see why Mobile DJs can't really help break new record efficiently. It's getting difficult for club DJs also. With all the economic pressure on club DJs to play just the hits to satisfy club management's desire to keep the Top 40 masses in their club, it becomes even more difficult for them to break new records into their format. (My advice to club DJs is to try to sandwich new records in amongst the hits. Don't stop breaking new material.)

With an extra effort, Partytime Record Pool, which is now called FLIP (Florida Independent Promotion) Record Pool, will now be promoting Independent label records only. We have eliminated major labels from our supply. An added bonus to this move is that we will allow a very few, select street DJs in major cities across America into our pool. If you know a DJ who plays trendy club music to lots of people in the underground scene, please make them aware of our pool.

If you want to stay abreast of all the latest dance music, I suggest you keep a "close ear" to your local dance radio station. If you want to be a little ahead of radio, then watch the dance charts in publications such as *Billboard* and *Streetsound*, or just get to know a club DJ. You may want to subscribe to a remix service. There are at least 50 or more of these companies around.

I hope you now have a better understanding of some of the aspects of how a record pool operates. If you have any questions, feel free to call me at 407-249-4022.

Frank LoCascio, President
Partytime DJ Equipment, Partytime Entertainment & FLIP Record Pool
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discussing what the magazine will be like. Well then, I and I alone must be responsible for the success of Mobile Beat. I think not! So Mr. Shock, to whom are you mad? Howard Stern for pulling your only chance to become somewhat famous...? Or, are you mad at yourself for your own inability to write a humorous article every other month?

The bottom line is Shock, get off your self-built pedestal and call your friend Howard - if he still remembers you - and see if he will carry you just as Mobile Beat did.

To that end I am pleased to see the article removed. Now maybe you all at Mobile Beat will put something in its place that I will read. Then I can read the magazine from cover to cover rather than from cover to the second to last page.

Robert Schenk, Line Level Mobile Sound; Denver, Colo.



Dear Feedback,

In response to the letter from Kenny Zail, Party Hits Entertainment (Issue #16). I agree with Mr. Zail's point about amateur DJs and it seems that most of their problems are self-inflicted, however the statement about cost is one I take issue with.

I run a mobile DJ service in Baton Rouge, La., we have two systems and operate on a full-time basis. I began this business because I was tired of seeing people get ripped off by so called DJs who use substandard equipment,

are incompetent in their performance, and charge a small fortune for what they call service. We operate using the latest equipment, all CDs, and provide a customized show for each client. All of this and we only charge \$250 for a four hour function. I realize that markets are different in different cities, so prices should be set accordingly, however I am tired of seeing DJs who say that any company who charges less than a "set amount" is no good. They know better and do it only to keep their prices inflated. I have found most people in this industry to be arrogant, ego-inflated individuals who aren't the least bit concerned about the customers. Mr. Zail may or may not be one of these, but he should be aware that some of us are in this business because we care about providing good music and fun to everyone, not just to those who can afford it.

Dionese B. Gerbrecht, Tiger Digital Sound; Baton Rouge, La.

To all the gang at Mobile Beat!

First of all let me thank you for this magazine, I am finding it to be one of the most helpful tools in the business.

In regard to the article in issue #16 on the computerized DJ, I have been using a portable computer at my shows for the last five years. I was carrying my full collection of music to each and every party (10,000 song titles) and obviously finding it difficult to keep up with

locating each request. I approached my best friend and computer mentor, Mr. Alex Cameron, for assistance.

Together over the past five years we have developed a rather unique program to help me out. Our program will search for: 1/ title; 2/ artist; 3/ album; 4/ bpm; 5/ types of music; 6/ format (location); 7/ year(s); or any combination of these. The program allows you to print titles in various arrangements, i.e.; alphabetical by title, artist, location or artist, title, location along with full printouts for each album, cassette of these.

I maintain four separate databases, one for my CDs, one for my karaoke, another for my cassettes/LPs and the last as my master library. This might seem complicated but we have also incorporated an import and export feature to save a lot of entry work. We have developed this program with the intent of selling it to DJs alone but several clients with large classical and jazz libraries have contacted us because our program also features an area for footnotes (up to 80 lines of info), allowing the user to enter the complete history of the recording if they so desire. The program also has a planner calendar that can be used for tracking booking dates or appointments.

Anyone who would like more information can contact me at 705-267-4315 or Alex Cameron at 519-832-9736 (evenings). Stan Minoque, Stan the Music Man; Timmins, Ontario.



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low-frequency EQ controls allow you to individually adjust the tonal quality of each input program.

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Nightmares & Historic Affairs



THE BEST & WORST MOMENTS IN THE LIVES OF MOBILE BEAT READERS

Submitted by Ken Dillman, owner and operator of Capitol City Sound in Columbus, OH.

Every DJ knows that creativity pays. Weddings and birthday parties are fine, but there are only so many of those to go around. A variety of gigs are out there ready to be played; all you have to do is keep your eyes and mind open.

Such was the case for me this past May. I was performing at a low-key wedding reception in a small town in northwest Ohio. After dinner and the traditional wedding events (cake cutting, couples dance, etc.), the reception was practically over. The bride and groom had left, and most of the guests had meandered out within an hour. After about ninety minutes of fruitless attempts to coax the remaining crowd onto the dance floor, I began my breakdown. By 10:00 p.m., the reception was over and I was gone.



As I was driving home to Lima, Ohio, I noticed large plumes of smoke when I exited the interstate. I remembered that there was a National Four-Wheel Drive and Monster Truck Convention in town taking place, only the smoke was coming from somewhere near a Motel 6 off the highway, not the county fairgrounds.

I made my way down a service road, amidst a massive traffic jam, to investigate. Toward the back of the Motel 6 was a large gathering of people, about 300 to 400 strong, forming what could best be described as a gauntlet. Having watered down the pavement (occasionally with bleach), the revelers wailed as a continuous line of huge trucks roared through and power-

braked, conjuring up blue and white smoke as high as the two-story motel itself.

This had all the makings of a fantastic party. The only thing missing was the music.

Probably looking like the hotel manager in a shirt, tie and sports coat, I made my way to a group of about half a dozen people and explained to them that I was a Mobile DJ who happened to have his equipment with him. Would they like some tunes?

With the help of four or five spectators, I had my equipment unloaded and set up within fifteen minutes. I introduced myself and my company, and noted that I'd be playing for tips and donations.

The big question was what kind of crowd, musically, was this? What would be the first tune? I knew I wanted something that was "driving" rock-n-roll, but I had noticed a good number of cowboy hats in the crowd too. Wanting to please both

**THE COUNTY SHERIFF'S DEPARTMENT
ARRIVED WITH A HALF DOZEN CRUISERS,
CONCERNED THAT THE TRUCKS WOULD GET
OUT OF CONTROL AND WRECK HAVOC
UPON THE CROWD. THE PARTY CAME TO A
RATHER ABRUPT END.**

factions, I moved my master volume slides about three-quarters of the way up and cranked Hank Williams Jr.'s "Born To Boogie." A spontaneous roar erupted from the parking lot. The trucks continued to circle the motel, the smoke continued to roll and 40-50 people were "kickin' it" with a line dance in the parking lot. The party was on!

During the next hour, I discovered that I had only two types of music fans: country and metal. So between the guys draped in black Metallica and Megadeth shirts and some fine-looking country girls in denim shorts and cowboy boots, I delighted the crowd with everything from "Enter Sandman" to "Boot Scootin' Boogie."

Around midnight, the County Sheriff's department arrived with a half dozen cruisers, concerned that the trucks would get out of control and wreck havoc upon the crowd. The party came to a rather abrupt end.

Was this gig worth the time and effort, especially after having already performed earlier in the evening? Heck, the roar of the crowd to Hank Jr. alone was worth it! More importantly, in little more than an hour I collected \$122 in donations. Does that tell you anything?

So be on the lookout for those impromptu gigs. I'd do it all again in a heartbeat!



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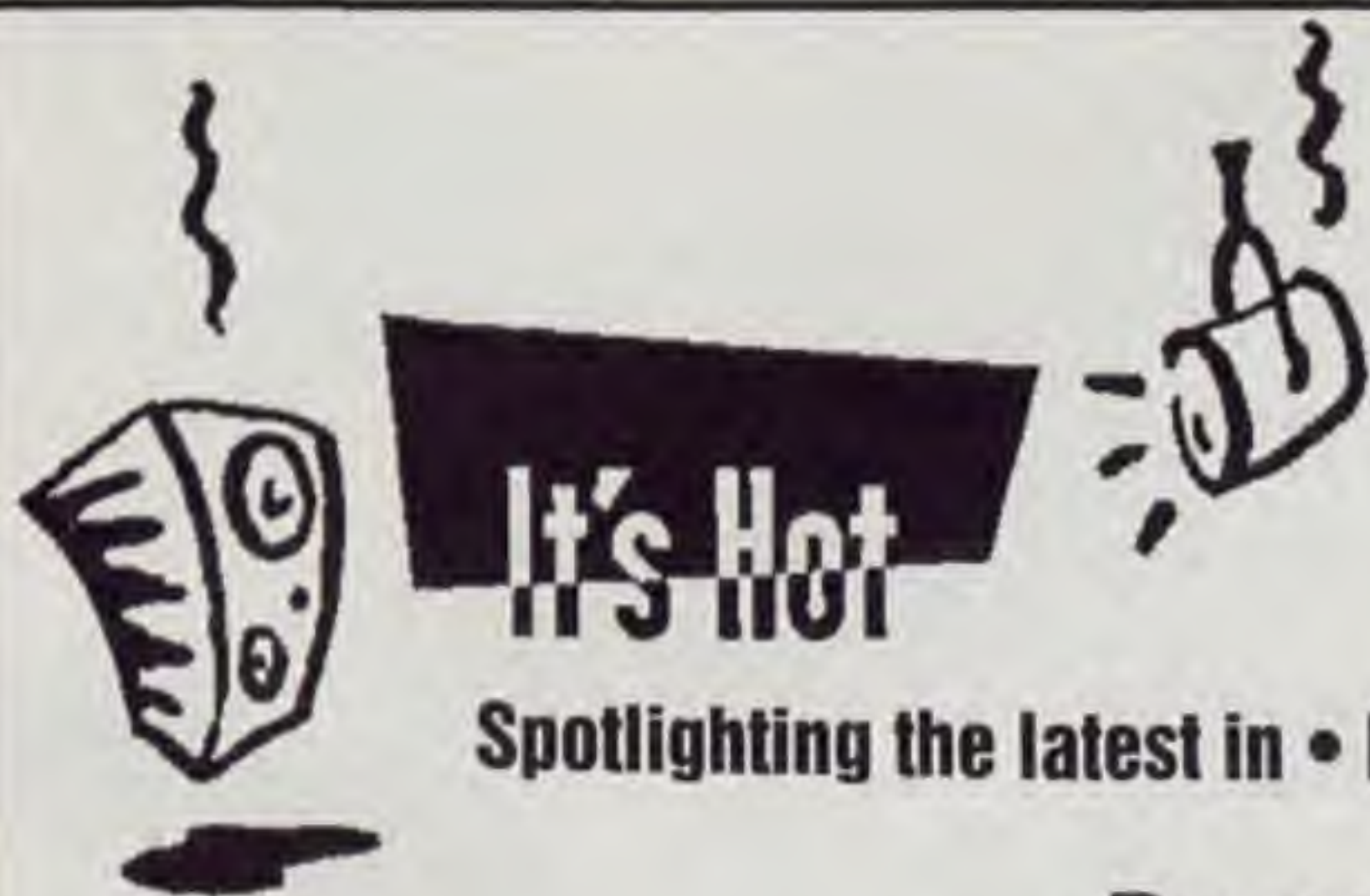
DJ Times called the DN-2000F 'the best new sound product' and 'most innovative DJ product' for 1992. Disco Club/Leisure International called the DN-2000F, 'Club CD Player of the Year' two years running. Plus, Mobile Beat gave the DN-2000F the '1992 Mobile Beat Award' in the DJ Pro Sound category.



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In a move to address the demands of contractors and retail stores, MBT Lighting and Sound introduces the FM-8000 Super Fogger.

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The Super Fogger retails for \$850 and is in stock and ready for immediate shipment. For more information contact MBT Lighting and Sound, 620 Dobbin Rd., P.O. Box 30819, Charleston, SC 29417, or call 1-800-845-1922.



BEAMING WITH PRIDE

Ness announces three new products under their new brand name DJ*USA: The Tunnel, Moon Scan and Phantom.

The first, aptly named the Tunnel™, is a new effects projector producing a revolving tunnel of light which is activated by the beat of the music. The combination of high speed motor triggered by the music plus the continuous color changer creates a fantastic array of various beams. Easy to install and operate, the Tunnel™ is ideal for use by mobile DJs and nightclubs.

The Moon Scan™ is a smartly designed projector that fills the dark with an array of multi dichroic

beams of light that rotate to the beat of the music. Suitable for mobile and club use, the Moon Scan™ is easy to install, operate and service.

Last but not least, the Phantom™ produces a startling, circular, bi-directional stepping motion of beams. The built-in microphone triggers the external mirror simultaneously, activating the inner multi dichroic mirrored dish to create added excitement. This effects projector is also easy to install, operate and service, making it ideal for both mobile and stationary use. DJ*USA, 111 South State Street, Hackensack, NJ 07601 800-536-3513.

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Music News



With the holidays upon us this is prime time for retro releases and there are some real gems to choose from.

Two new releases on the Priority label add to their already impressive catalog, *Christmas Comedy Classics Vol. 2* and *Country Christmas Classics*. Picking up where Vol. 1 left off, *Christmas Comedy Classics Vol. 2* continues the tradition of merriment with classics like "We Wish You a Merry Christmas" by the Chipmunks, "The Twelve Days of Christmas" by Alan Sherman, and "Deck The Stall (with Oats & Barley)" by the Cowtown Chorus, as well as six other tracks including Weird Al Yankovich and Bob & Doug McKenzie. The recording quality is very good and this budget priced CD offers great fillers and ice breakers. Country Christmas classics includes many old time favorites like George Jones doing "Jingle Bells", Glen Campbell with "The Christmas Song", and "Frosty

BY FRED SEBASTIAN

the Snowman" by Loretta Lynn. And with tracks by Tanya Tucker, Steve Wariner and more, this CD makes for a good mix with a down home taste of tradition in country Christmas.

Christmas In The City offers some excellent standards in a mix with favorites like Marvin Gaye, Diana Ross & The Supremes, and Stevie Wonder; many previously unreleased. Tracks include Marvin Gaye's silky smooth version of "The Christmas Song" complete with horn section to give it a great Blues/Jazz flavor. And if you thought, as I did, that Stevie Wonder could do no better than his excellent Christmas album *Someday At Christmas*, he has, with two more great upbeat tracks "The Miracles of Christmas" and "Everyone's a Kid at Christmas," songs that you haven't heard a million times and show Wonder's genius and unmistakable style. Though the recording quality is a bit short of today's standards this is quickly

TIS' THE SEASON FOR MUSIC'S DEJA VU ON COMPILATIONS THAT THIS YEAR ARE NEW.

overlooked as these classic artists bring a soulful warmth and style to most of the 15 tracks. A great and usable addition.

In keeping with tradition is the new release *A Christmas Tradition Vol. 3* (volumes 1 and 2 are also recommended). Here the mix is country and ranges from the hauntingly beautiful rendition of "God Rest Ye Merry Gentlemen" by Randy Travis to the all time classic "Rockin' Around the Christmas Tree" by Brenda Lee. Holly Dunn performs an excellent version of "Feliz Navidad" and to round out this something-for-everyone CD, Travis Tritt pumps up the energy in his hard rockin' version of "Silver Bells." Ten tracks in all with songs by Kenny Rogers, Kathy Mattea, Don Edwards and others combined with excellent sound quality makes this release a winner.

The Holiday season means Hanukkah for many, and "Happy Hanukkah, My Friend" is an excellent holiday compilation that captures all the warmth and joy of the season. Performed in English, this recording is of excellent quality with beautiful musical arrangements which range from mostly contemporary Jazz to full orchestra and choir. Tracks include "Light the Candles of Freedom Medley", "I Have a Little Dreydl/Calypso Hanukkah", and "Maoz Tzur". This is a terrific album that is musically impressive and true to the holiday season. With appropriate lyrics it celebrates brotherhood, peace and tradition—A treat for all!

Moving away from the holiday titles, we come to some recent releases of various artist's compilations that you can use all year round. Priority label is expanding their impressive catalog of various artist's CDs with quite a few recent releases. Of note are *80's Greatest Dance Party* and *Rock of the 80's Vol. 7 & 8*. *80's Greatest - Dance Party* features: "Funky Cold Medina" by Tone-Loc, "Don't Disturb This Groove" by The System, "Tell it To My Heart" by Taylor Dayne, "When Smokey Sings" by ABC and others. On *Rock of the 80's Vol. 7 & 8* you'll find gems like: "Lust To Love" by the Go Gos, "Everybody Wants to Rule

the World" by Tears For Fears, "Gold" by Spandau Ballet, "A Girl in Trouble" by Romeo Void, "Down Under" by Men At Work, and "Strip" by Adam Ant to name a few. Priority has also released more contemporary compilations with *Cutting Edge Vol. 1 & 2* that contain tracks by Red Hot Chile Peppers, Spin Doctors, Concrete Blonde, Michael Penn, Living Color, and Echo & The Bunnymen to create two good mixes of Pop and Rock.

Whether you hate it or love it, classic Disco/Dance music is back, and hot. There are now 12 volumes of *Dance Classics!* on the Unidisc label. All of which contain mostly 12" extended versions of hard-to-find greats like: "Boogie Oogie Oogie" by Taste of Honey, "Do You Wanna Funk" by Sylvester, "Ladies Night" by Kool & The Gang, "Passion" by The Flirts, "Venus" by Bananarama, "Rock And Roll Parts 1 & 2" by Gary Glitter, "So Many Men, So Little Time" by Miquel Brown and countless others by Bohannon, Donna Summers, D Train, Gap Band, Patrick Cowley, Tavares, Edwin Starr, Michael Zaeger, Talk Talk, The Whispers and much more. The recording quality on this import is super and all tracks are original artist recordings making this line a truly classic find and important addition of 12" classics to CD Bravo!

Do you think you have all the oldies you'll ever need? Maybe Not! The ERA label has put out a four CD set entitled *The Brill Building Collection* with many not-so-commonly found oldies by artists such as Gene Pitney, "It Hurts to Be in Love"; Shelly Fabares, "Are"; Barry Mann, "Who Put the Bomp", and most of the biggest hits by Neil Sedaka. Also featured are songs by Lesley Gore, Jay & the Americans, Fabian, Bobby Vee, Ben E. King, Dion, Paul Revere & The Raiders and many more, totaling over 70 tracks. All tracks are original artist recordings and the sound quality is very good. Yet another welcome addition.

One last, but very notable, release is *The Greatest Country Dance Record Ever* (on CD of course). This is the second and



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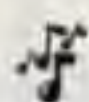
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perhaps a sign of a welcomed trend by the major labels to compile various artist's extended club versions of country dance music. Like the recent release of *Hot Hits Dancin' Country* and the success of *Steppin' Country*, it also features giants of country music. Here's a few: Highway 101, Little Texas, Travis Tritt, Hank Williams Jr., Holly Dunn, and Southern Pacific. If you use Country music this is a must.



"You put a little dance in their feet
And bring smiles to their faces,
You put music in their hearts
And you bring joy to them
and I, Thank You
Merry Christmas, Happy Holidays
and a Musical New Year."

Fred Sebastian is a Music Distributor who specializes in supplying the DJ industry. All compilations mentioned above are chosen for usability as measured by response and sales to DJs across the country. All titles and track information on CDs mentioned above are available through A.V.C. 68 Llewellyn Ave., West Orange, NJ 07052, 201-731-5290.

Music News



Late News, Tips & Reviews:

A lot of interest has been generated by Frank Sinatra's new release on Capitol Records. True to its title, Duets features Sinatra sharing the mic with such contemporary notables as Luther Vandross (The Lady Is A Tramp), Gloria Estafan (Come Rain or Come Shine), Anita Baker (Witchcraft) and U2's Bono (I've Got You Under My Skin). Good news for DJs is the CD also has a new version of New York, New York, with Tony Bennett.

Elton John has also released a set of Duets featuring a line up of co-singers that includes k.d.Lang, P.M. Dawn, Little Richard, Don Henley, and Tammy Wynette.

In other Country Music News; Nashville based HOT HITS has released *Dancin' Country*, which features 14 top dance songs including eight club remixes. Here's the rundown:

Boot Scootin' Boogie (rmx) - Brooks & Dunn
Chattahoochie (rmx) - Alan Jackson
Cowboy Beat - Bellamy Brothers
Achy Breaky Heart - Billy Ray Cyrus
T.R.O.U.B.L.E. (rmx) - Travis Tritt
One More Last Chance (rmx) - Vince Gill
Trashy Women (rmx) - Confederate Railroad
All My Ex's Live In Texas - George Strait
Wild Man (rmx) - Ricky Van Shelton
Money In The Bank - John Anderson
Janie Baker's Love Slave (rmx) - Shanandoah
It Sure Is Monday - Mark Chesnutt
Oklahoma Swing - Reba McEntire & Vince Gill
Down At The Twist & Shout (rmx) - Mary Chapin Carpenter



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Lauretta (Bride dances with Father)
C'E La Luna (Tarentella)
Ballo Del Qua Qua (Chicken dance)
Tanti Auguri (Happy Birthday)
Gloria
Italian National Anthem

Ballads

Piccolo Fiore
Ti Amo
Mala Femmina
Il Padrino (the Godfather)

Tarentella

The Tarentella Mix
Consentino
Quadriligia

Waltz

Valzer Dell' Anniversario (Anniversary
Waltz)
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L'ucelino

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For more information on Dancin' Country or HOT HITS special DJ series, call 800-248-4848

Entertainment Resources Group has expanded their offering of CDs available to Canadian DJs. **Knock Out Hits** Volumes 4-7 include over 70 popular party tracks, most taken from original masters. Quality is excellent. Here's a brief sampling:

Freeze Frame - J. Geils Band
 Rock Lobster - B52s
 End Of The Road - Boyz II Men
 Have I Told You Lately - Van Morrison
 Rhythm Is A Dancer - Snap
 Super Freak - Rick James
 Unbelievable - EMF
 Mountain Music - Alabama
 Should I Stay Or Should I Go - Clash
 After All - Cher & Peter Cetera
 Jump - Van Halen
 She Sells Sanctuary - The Cult
 Legs - ZZ Top
 Dancin' In The Dark - Bruce Springsteen
 Girl From Ipanema - Getz & Gilberto
 Jammin' - Bob Marley... and Many More!

For more information on ERG's DJ specialty libraries, call 800-465-0779 or 906-270-7474.

This CD's A Beach! Forevermore Music & Records has just released Fraternity Row featuring a fine selection of Rhythm N' Beach Jukebox Classics. Any DJ who knows their Shag, will recognize such titles and artists as:

Bring The Magic Back - The Legendary Dukes
 In Paradise & Honey House - The Showmen
 You Are - The Stylistics
 Drivin' Me Mad - Three Degrees
 Love Is Not For Sale - Jay and the Techniques
 Who Do You Love - The Sapphires
 Give Me One More Chance - The Dukes

A total of 20 tracks - Digitally Remastered - Very Good quality. For more information contact Forevermore Music, P.O. Box 162, Henrietta, NY 14467.

Musically Yours of N.Y. has added **Now That's Italian** to their catalog of DJ specialty titles. The disc includes 14 favorites, many which were hits during the 50's and 60's. This collection should be a favorite with anyone who spins for events with a predominantly Italian or over fifty crowd:

Volare - Dean Martin
 Oh Marie - Louis Prima
 Here In My Heart - Al Martino
 From The Vine Of The Grape - The Gaylords
 Mama - Connie Francis
 More - Vic Dana
 Mala Femmina - Jerry Vale
 Arrivederci Roma - Dean Martin
 Anema E. Core - Perry Como
 Pepino, The Italian Mouse - Lou Monte
 Senza Mama - Connie Francis
 There's No Tomorrow - Tony Martin
 Al Di La - Connie Francis
 That's Amore - Dean Martin.

Quality is excellent. For more information, contact Musically Yours of NY, at 800-569-2475.

For more traditional Italian events, Starlite Entertainment has released Viva

Italiano: The Complete Italian Party CD! This disc is packed with Italian music for weddings, parties and other occasions. A sampling of the tracks includes Mamma (Groom/Mother dance) Laurretta (Bride/father dance) C'E La Luna (Tarentella), Ballo Del Qua Qua (Chicken Dance), Tanti Auguri (Happy Birthday) plus tangos, polkas, waltzes, a Tarentella Mix and more. For information call 201-478-1456. (Not reviewed).

The Best Of '93 - NOW DANCE is an import 2CD set from EMI/Virgin/Polygram. The 38 track set features the best dance music of the past year including:

All That She Wants - Ace Of Base
 Boom! Shake The Room - Jazzy Jeff & Fresh prince
 Move - Moby
 Phorever People - Shamen
 Informer - Snow
 Shoop - Salt N' Pepa
 Mr. Wendal - Arrested Development
 I Will Survive - Gloria Gaynor
 U R The Best Thing - D:Ream
 and many more. For information, contact Lakeshore's DJ Connection, 718-244-8476

PolyTel has released Rock Reflections, an exceptional compilation of all-but-forgotten 70's superstars including:

Peter Frampton - Show Me The Way
 Joe Cocker - You Are So Beautiful
 Marmalade - Reflections Of My Life
 Gary Wright - Dream Weaver
 Allman Brothers - Ramblin Man
 Kansas - Dust In The Wind
 Lynyrd Skynyrd - Sweet Home Alabama
 Elvin Bishop - Fooled Around and Fell In Love
 ...and eight more.

Also on PolyTel **EuroBeats**, 18 of Europe's hottest dance tracks specially mixed non-stop. Hottest dance tracks are:

General Jay - More and More / Katz Boy - Mr.Vain
 Grand Master L&M - Rock Steady
 D.J. Pierre - We're Gonna Funk

Riding the current wave of reggae music, PolyTel has released **Raggaheat**, with 16 of the best dance-hall and reggamuffin tracks to keep 'em jammin'. Topping the tracklisting are:

SL2 - On A Ragga Tip
 Bob Marley - Iron Lion Zion / East 17 - Deep Ragga Master - Oh! Carolina
 Shabba Ranks - Mr. Loverman
 Apache Indian - Chok There

Last but not least. We recently discovered by way of a BMG catalog a CD titled "The Carl Stalling Project" which is a compilation of stingers, zingers and backgrounds from Warner Brothers Cartoons. It's a great collection to have on hand for kids parties, Karaoke shows, or any time you need a little humorous music to change the mood. There are even some excellent backgrounds that could be used for garter and bouquet toss or introductions at wedding receptions. Of course, the familiar WB "That's All Folks" theme is included, which makes a terrific ending to any event. The Warner Brothers catalog number is 26027-2, or BMG members can find it in Discoveries.



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PLAY SOMETHING WE CAN DANCE TO!

Muddy Waters once sang, "The blues had a baby, and they called it rock and roll." A quick look at the history of rock and roll will show it began when rhythm & blues, jazz, pop, and country-western melted together in the early to mid 1950's. Elvis, Little Richard, Bill Haley (credited with what many consider the first rock and roll record *Rock Around the Clock*), and Jerry Lee Lewis issued in the rock era in 1954. A Cleveland disc jockey named Alan Freed first coined this type of hybrid music, **rock and roll**. Although the music has changed dramatically in the last 40 years, rock music is still down-to-earth *people's music*.

BY JAY MAXWELL

So, when someone requests some rock and roll they can dance to, what do they really want you to play? Chances are they are asking for a song from this issue's list of songs. If your audience wanted some "original" rock and roll, such as music from Elvis Presley - the king of rock and roll - or Chuck Berry they would probably ask for "oldies". Even though the vast majority of the songs on this list are old by most standards, you would still hear them played on a radio station that bills itself as a ROCK station.

The songs listed here span the last 25 years of rock. It's not just a coincidence that the number one song is titled "*Old Time Rock & Roll*". This song sums up the essence of what rock and roll party music is all about. Along with being #1 on *Mobile's* Best Top 200 for 1992 and 1993, it is what Tom Cruise danced to in his briefs in the movie *Risky Business*. We're not saying that the next time you play this at a party, your guests will begin dancing around in their underwear, but it is a

guarantee that the rock and roll crowd will start jamming. If you want to fire up your crowd with a driving beat that will make even the wall flowers start rocking, pump some Rolling Stones, John Cougar's "*Hurt So Good*" or The Romantics "*What I like About You*."

Keep in mind that this list is of rock and roll that is danceable. However, some of the all time classic rock and roll requests should also be carried to all functions even though only a limited number of people will dance to them. Don't leave home without: Meatloaf's "*Paradise by the Dashboard Lights*," Steve Miller's "*The Joker*," Led Zeppelin's epic "*Stairway to Heaven*" and Lynyrd

Skynyrd's jam about a "*Free Bird*."

Trends come and trends go, but rock and roll is NOT a trend. As Danny and the Juniors sang in 1958 "Rock and roll is here to stay, it will never die." Until next time when we look at the best songs for a 30-35 year high school reunion or wedding anniversary - remember that The Who (the loudest rock and roll band of all time) said it best when they sang "LONG LIVE ROCK!"

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's "most requested DJ service." He is also a member of the Business and Economics faculty at Charleston Southern University.

Maxwell's Rock N' Roll Top 40

	ARTIST	TITLE	YR	BPM
1.	BOB SEGER	OLD TIME ROCK & ROLL	79	126
2.	BILLY IDOL	MONY MONY	87	136
3.	ROMANTICS	WHAT I LIKE ABOUT YOU	80	160
4.	AC/DC	YOU SHOOK ME ALL NIGHT LONG	80	128
5.	B.T.O.	TAKIN' CARE OF BUSINESS	74	130
6.	LYNYRD SKYNYRD	GIMME THREE STEPS	75	135
7.	ROLLING STONES	START ME UP	81	122
8.	GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF	87	116
9.	JOHN COUGAR	HURTS SO GOOD	82	126
10.	INXS	WHAT YOU NEED	86	116
11.	ROLLING STONES	(I CAN'T GET NO) SATISFACTION	65	138
12.	VAN MORRISON	BROWN EYED GIRL	67	150
13.	KENNY LOGGINS	FOOTLOOSE	84	172
14.	FINE YOUNG CANNIBALS	SHE DRIVES ME CRAZY	89	110
15.	THREE DOG NIGHT	JOY TO THE WORLD	71	130
16.	BRUCE SPRINGSTEEN	PINK CADILLAC	84	130
17.	ROBERT PALMER	ADDICTED TO LOVE	86	112
18.	STEVE WINWOOD	ROLL WITH IT	88	118
19.	BLACK CROWES	HARD TO HANDLE	91	108
20.	ROBERT PALMER	SIMPLY IRRESISTIBLE	88	136
21.	PETER GABRIEL	SLEDGEHAMMER	86	98
22.	BRUCE SPRINGSTEEN	DANCING IN THE DARK	84	148
23.	TALKING HEADS	BURNING DOWN THE HOUSE	83	104
24.	STEPPENWOLF	BORN TO BE WILD	68	146
25.	LYNYRD SKYNYRD	SWEET HOME ALABAMA	74	100
26.	PHIL COLLINS	SUSSUDIO	85	122
27.	CCR	PROUD MARY	69	118
28.	DON HENLEY	ALL SHE WANTS TO DO IS DANCE	85	116
29.	ZZ TOP	LEGS	84	126
30.	INXS	NEED YOU TONIGHT	88	109
31.	QUEEN	ANOTHER ONE BITES THE DUST	80	110
32.	HOLLIES	LONG COOL WOMAN	72	132
33.	GOLDEN EARRING	RADAR LOVE	74	200
34.	JOAN JETT	I LOVE ROCK AND ROLL	82	95
35.	VAN HALEN	JUMP	84	130
36.	CCR	DOWN ON THE CORNER	69	108
37.	BILLY IDOL	DANCING WITH MYSELF	83	176
38.	SPIN DOCTORS	TWO PRINCES	93	106
39.	THE KNACK	MY SHARONA	79	148
40.	R.E.M.	ITS THE END OF THE WORLD	87	206

GET YOUR TOP 200 BALLOTS IN!

Each year, Mobile Beat publishes a list of the 200 songs mobile entertainers play the most. If you have not yet voted for the 1994 list, do so today. Use the official ballot from page 25 of the last issue, or send in a list of your top five songs from the following ten categories:

1. Most Played Songs
2. Most Played Songs from 1993
3. Most Played Country Songs
4. Most Played Ballads or Slow Songs
5. Most Played "Dinner Classic" Songs
6. Most Played Bridal Dance Songs
7. Most Played Novelty / Specialty Songs
8. Most Played Songs from the years 1955 through 1975
9. Most Frequent Requests
You Have Sense Enough Not To Play
10. Top Songs to End The Night.

Ballots will be tabulated beginning December 15th, so don't delay - vote now!

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CHRISTMAS CLASSICS

**"Well, Merry Christmas Baby
You sure do treat me nice
Gave me a diamond ring for Christmas
Now I'm Living in Paradise"**

By John Rozz

The lyrics above are taken from one of the most original Rhythm and Blues Christmas songs ever recorded. It was many years ago that this R&B Christmas song charted at number one on *Billboard's* R&B charts. "Merry Christmas Baby" was written by Lou Baxter and Johnny Moore and recorded on the "Exclusive" label by Johnny Moore's Three Blazers in 1949. This Classic R&B recording has reappeared at Christmas time, primarily in the black market, time and time again. It was a recording that was so instrumental in establishing the "Xmas Seasonal" as a permanent fixture in the R&B music field. Rhythm and Blues music launched itself into the early 1950's with a bang, and with it came so many of these "Xmas Seasonal" offerings.

The most popular and most remembered is the classic "White Christmas" by the Drifters. The gospel roots of this classic group is evident in this arrangement of music complete with chord structure used in the church and the somewhat off key style of the harmonies. To this day it ranks second only to Bing Crosby's initial *Evergreen* in lasting popularity. Christmas wouldn't seem like Christmas without at least one or two spins of this timeless classic. The lead tenor voice is that of Clyde McPhatter and the frolicking bass voice is Bill Pinkney (Bill Pinkney is still singing and performing today with his Drifters group in the Carolina area).

During this early 50's era, many "Xmas Seasonal" recordings were released. Artists such as Nat King Cole with his King Cole Trio, Joe Turner (King of the Shouting Blues), Mahalia Jackson (Gospel), Louis Jordan, Moonglows, Mills Brothers, Orioles, Ravens, and Drifters led the way.

By 1956 and 1957, Rhythm and Blues had broken into the pop field and many other types of music such as country, rock n' roll, and rock-a-billy entered the R&B charts. You see that these early recordings lead the way to the holiday season and recordings for later artists and groups to succeed in this pop field "Xmas Seasonal".

Many pop-rock recordings were on the rise with such classics as Bobby Helms "Jingle Bell Rock", Paul Anka's "It's Christmas Everywhere", Brenda Lee's "Rockin' Around the Christmas Tree", and none other than the Chipmunks with "Alvin's Harmonica."

By the early 1960's Elvis left us with his classic recording of "Blue Christmas" and many other "Xmas Seasonals" on EPs and LPs. Soon to follow were the Beach Boy's "Little St. Nick", the Four Seasons "Christmas Tears" b/w "Santa Claus is Coming to Town", and the greatest rock n' roll Christmas album ever, "A Christmas Gift For You" by all the stars that recorded for Phil Spector's "Phillies" label in the early 1960's.

John Rozz is owner of Sound Spectrum Entertainment, 169 North Plains Industrial Road, Wallingford, CT, 06492. He is available for training, consultation and workshops by calling 203-265-9796, or FAX 203-265-1163.

THE FOLLOWING ARE WORTH A SPIN AT CHRISTMAS TIME (ALL CLASSICS):

Merry Christmas Baby	Johnny Moore's 3 Blazers	1949
Oh Holy Night	Orioles	1950
May Everyday Be Christmas	Louis Jordan	1951
I'll be Home for Christmas	Pilgram Travelers	1952
Hey Santa Claus	Moonglows	1953
White Christmas	Drifters	1954
You don't Have to be Santa Claus	Mills Brothers	1955
The Christmas Song	Nat King Cole	1956
Great Day in December	Swan Silvertones (Gospel)	1957
Silent Night	Jerry Butler	1958
You're All I Want for Christmas	Brook Benton	1959
Happy Holiday	Shells	1960
Christmas	Darlene Love	1961
Santa Claus is Watching You	Ray Stevens	1962
I saw Mommy Kissing Santa Claus	Four Season	1963
Blue Christmas	Elvis	1964
Santa Claus is Back in Town	Elvis	1965

LOOKING FOR NEW YEAR'S EARLY CLASSICS? TRY THESE:

What Are You Doing New Year's Eve	Orioles
I Understand	G-Clefs
Rockin' Auld Lang Syne	Rockin' Stockings
Happy New Year Baby	JoAnne Campbell
Ringing in a Brand New Year	Dominoes
After New Years Eve	Heartbeats
Auld Lang Syne	Guy Lombardo

Comin' Up Country

by Country Music Nightclub Consultant

RON BURT

Swing is really starting to take the whole country by the arm. You can catch all the knee slappers Swinging, be it West coast, East coast or the good 'ol traditional Texas Swing. This new dance trend shows people are starting to get back into couple dancing. And a growing number of dance instructors are starting to hold dance work shops for The Swing. Artists are also getting in on the action so, it looks like there's a new dance trend ready to happen.

Even if you don't know western swing from the southern rock, **Asleep At The Wheel's Tribute To The Music Of Bob Wills & The Texas Playboys** (Liberty Records) is worth adding to your library. Some of the songs feature accompaniment by Ray Benson with Asleep At The Wheel, who perform backup on each song. The disc features a legion of Bob Wills admirers including Garth Brooks, Lyle Lovett, George Strait, Suzy Bogguss, Huey Lewis, Dolly Parton, Vince Gill, Brooks & Dunn, Chet Atkins, Willie Nelson, Merle Haggard, Marty Stuart and Riders In The Sky. It's the best of western swing done by a "best of" list of today's country artists. It's really a who's who of Country music. In all there are eighteen cuts on the album with each artist having his or her own cut. So get into the Swing and head on down to your nearest record store and buy this must-have CD.

In other Country music news... A number of select clubs and radio stations are

supporting the Garth Brooks American Honky-Tonk Bar Association promotion. The participants have been sent official A.H.B.A. credit cards to use as they wish for in-house promotions, such as 2 for 1 specials and discounts. Country radio stations are distributing the cards to listeners to be applied for discounts at all-night restaurants, country clothing stores and other businesses. The back of the card explains how to get a Garth Brooks T-shirt and official A.H.B.A. pin.

.....Also, expect several danceable hits from the soundtrack of *The Beverly Hillbillies* on the RCA label!

If you haven't got your Christmas music, time is running out. The good stuff goes fast. I still enjoy the Christmas CD that CDX put out last year and am looking forward to the next.

Country Spinners

Top club jock Berry Tabor is now at the **Palomino Saloon** in Forth Worth, TX. The club is in the stock yards and a lot of the TCU students like to party there after class.

Rob Warner invites you to stop by **Daisy Maes** in South Bend, IN. They

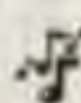
do a lot of promotions and giveaways. Warner also does double duty at **The Dock** in Edwardsburg, MI. Warner is one of the best when it comes to mixing Country.

Another top jock to stop in and visit is Ken Kunz. Kunz works at **Desperado's** in Billings, MT, where they have a Friday night radio show that counts down the Top Nine at nine.

With Country music where it is today a few of us have started to lay down the ground work for a nationwide country DJ coalition. This is NOT a union but it would work like one. I hope to have more details on this after the first of the year. The majority of club jocks and music programmers that I've spoken with are interested. It's time to work and get together on our jobs so all of us can have a future in the DJ business.

If you have any news about your club or if you want to share any dance or promotion ideas, drop me a line and I'll pass it along.

HAVE A GREAT HOLIDAY AND A HAPPY NEW YEAR. Until next year, **KEEP IT COUNTRY!**



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7. Dwight Yoakam - Fast As You
8. Mary Chapin Carpenter - The Bug
9. Little Texas - God Blessed Texas
10. John Berry - Kiss Me in The Car
11. Joe Diffie - John Deere Green
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13. Tracy Byrd - Why Don't That Telephone Ring
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REMIX Rave

By Shawn Miller

Before getting into the highlights of some current issues, I have found judging from many phone calls to The Remix Warehouse that many DJs, some just getting into the exciting world of mobile and club work and others that have been spinning vinyl since K-Mart dropped their selection of 45's, are not entirely sure of what exactly a "remix" is. So, here are three of the most commonly asked questions...

WHAT IS A REMIX:

A remix can take many different forms. In its most commonness, the actual song is left intact and a pure beat-only 32 beat intro, is added along with additional breaks and a cold end. This allows you to mix your last song into the song you are about to play by matching the beats. For example, if you are playing a song that is

118 beats per minute (BPM), the 32 beat intro of the next song (which is pitched to the same BPM of your current song) will allow you to match the beats and blend the new song into the last song. This keeps your crowd on the floor and allows for smooth transitions. Mid-breaks are beat-only breaks that appear just before the song ends allowing you to mix smoothly into your next song. The cold end is just like it sounds. The song will end immediately on the last beat - with no fading. We'll cover other forms of remixes later in the column.

HOW DO THEY WORK:

This depends on whether you are using vinyl or have made the move to CDs. On most vinyl remix issues there are wide lines called cue lines. These lines show (if the cue light on your 1200 still works) where the breaks in the song are, and wider lines show you where the next song begins. Also, the BPM of the song is usually listed on the label along with the total time of the song and how many beats your breaks have. If you use CDs, you'll use time markers to know where your breaks are. The issue may list on the card that accompanies the CD the times in which you can expect a break to come up, and the total time of the intro. and "outro." If all this sounds confusing, it really isn't. You can always play the entire song and

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Mobile Beat

Introducing . . . Shawn Miller. Shawn is the main buyer and remix service consultant for The Remix Warehouse Corporation in Atlanta, Ga., a company that totally supports the independent remix service industry, and has for many years, with Shawn as contributing editor. *Remix Rave* will continue to highlight the issues released by the remix services, but will also report on upcoming issues, special releases and news concerning the remix services and the industry as a whole, in order to keep you up to date in this constantly changing market.

ignore the breaks but with a little practice you'll sound the way you've always wanted to. One of the hottest and much needed new tools to mix CDs with is the new Stanton-Vestex CD-11 unit. Don't miss the review in this Issue.

WHY DO I NEED REMIXES:

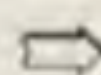
If you want to smoothly mix your selections, use versions of a song that will excite your crowd into a

screaming frenzy, locate those "impossible to find" classic tracks, and have access to more music than ever before possible, then you need remixes. These are NOT the so-called record label mixes and are available exclusively to DJs. This ensures your crowd can't go out and buy the same mixes you're playing.

TURBO BEAT ISSUE #5:

One of the hottest remix issues available for the holiday season is Turbo Beat's Issue #5. This is a vinyl-

only issue and runs in medley format. Although Side A contains a great 20 minute Techno medley, the spotlight is on Side B which is the whole meat & potatoes of the issue. Side B starts with "It Takes Two" - Rob Base & DJ EZ Rock. This still-gotta-play-it-today track is a high NRG mix that utilizes some great stutter techniques and keeps the floor moving. "It Takes Two" mixes into a classic medley to continue to excite the crowd, and completes with "Brass Monkey" by the Beastie Boys. So where's the holiday stuff? The last track is the strangest, weirdest and most unbelievable medley of holiday songs available. But this is Turbo Beat so *this ain't no boring 'ol mix*. With their digital tools and arsenal of holiday favorites, this mix will leave your crowd begging for more. The final cut is "Auld Lang Syne" completely remixed off an old '78 to compliment the medley. Just a little something different from playing your father's old records at your holiday bookings.



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REMIX R a v e

DISCOTECH ISSUE #23:

This service has always been on the cutting edge of remixing. If you're not familiar with them, their version of "Get Up" by AB Logic on issue #15 beat mixed with "The Hitman" and the late Sam Kinnison screaming throughout the entire mix may ring a bell. Other notables are their mind-blowing '93 versions of "I Love The Nightlife" by Alicia Bridges, "Venus" by Bananarama, and "Safety Dance" by Men Without Hats to name a few. The newest issue - which is available as a three-record set or one CD is no exception to the DiscoTech rule. The issue

begins with the next release from Gabrielle "Going Nowhere" which DiscoTech feels is a stronger track than "Dreams". Both house and club mixes are used with multi-edits to compliment this track. Also several remakes are included in the issue. The first is Tina Turner's "Disco Inferno" which has been completely reconstructed with samples including "The Roof, the Roof, the Roof is on Fire" to excite your crowd. East 17's cover of "West End Girls" follows with a basic restructure making this track much easier to use and mix with. "Give it Up" by The Good Men now has an easier to use intro with several multi-edits in the track. Other tracks on the issue include "Slave to The Music" by Twenty-Four/Seven, a house remix of Peter Brown's classic "Dance With Me" and "Another Kind of Find" by Red Red Groovy. The classic tracks on this issue were chosen for mobiles and club jocks that demand the hottest trend-track from the late '70s

and early '80s. "YMCA" from The Village People was given a clean intro for easy appeal. "Down Under" from Men At Work is the second classic track on this issue. This track has been completely overhauled and now contains a new Culture Beat track "Got To Get It". DiscoTech has completely remade this track with samples from RuPaul, 2 Unlimited and beat enhancers to pack your floor.

HIGHLIGHTS AND SPECIAL RELEASES:

With over 30 new releases each month, it's actually quite difficult to cover each outstanding issue. Here's some of the most outstanding and "must have" releases. Future Mix, a remix service from the United Kingdom has done an outstanding job of remixing UB40's "Can't Help



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Falling In Love With You". The mix begins with UB40 and Elvis doing a duet of the songs, beginning and ending with the original Elvis version with an additional beat track through the song. This can be found on Future Mix Issue #4 (vinyl and CD). The fourth most commonly asked question - Does anyone remix Country? Yup - they do now. Turbo Rockin' Beat has done great work to "Texas Tattoo", Gibson/Miller Band with new repeat edits and easy intros and outros. Another notable edit is Alan Jackson's "Chattahoochee" with an intro cut from Footloose and smooth transition beats. Other tracks on the issue include those by Queen, The Doobie Brothers, The Spin Doctors, and The Romantics. This issue is Turbo Rockin' Beat's and is available on vinyl and CD. The last notable is a new spin on classical music...Seriously - direct from the UK is a CD-only service called Techno-Classics. This disc contains tracks from several of Beethoven's

symphonies and has been completely remixed with high energy techno tracks. Titles include *Carmen*, *Beethoven's 5th*, and nine other

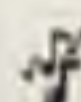
New releases to watch for are Hot Track's eight CD Set of The Best Of The Best of Hot Tracks classic out-of-print issues and Ultimix's 50th anniversary release.



tracks in this 60 plus minute CD collection. Weird, wild and definitely a whole new world of remixing.

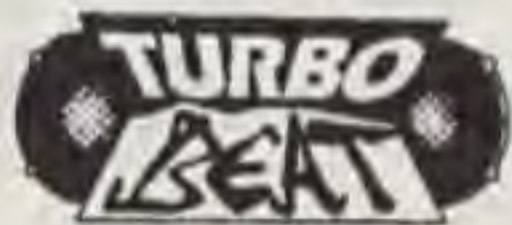
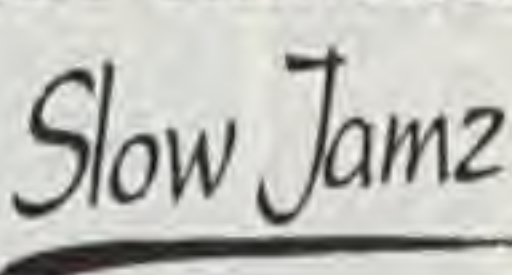
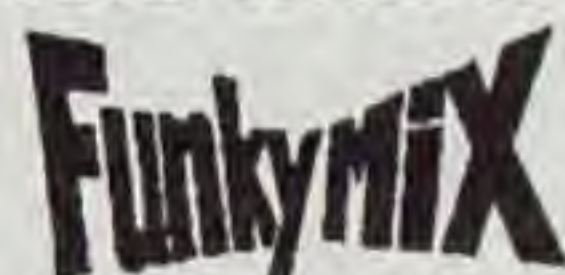
and a great New Year.

To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases its complete current, special and back issue catalog free about every 5-6 weeks. To get on the mailing list call 24 hours a day toll free: 1-800-241-MIXX or 404-446-5046 for international customers. For questions or comments on Mobile Beat's Remix Rave, you can contact me directly by FAX at 404-446-0747 or internationally through Internet at ShawnM7768@AOL.COM. Until next time, have a very profitable holiday season



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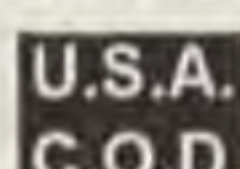
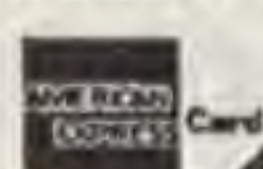
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KARAOKE 1994!

Karaoke has been part of the lifestyle in Asia for over 20 years, but in the U.S., Karaoke is still relatively young. The Karaoke industry has surged forward dramatically in the latter half of '93 and that positive growth pattern is expected to continue in 1994. Several new karaoke products will debut at this winter's CES (Consumer Electronic Show, January 6-9 in Las Vegas, NV) and NAMM (National Association of Music Merchandisers, January 21-24,

Anaheim, CA) shows.

During 1994, karaoke operators are expected to become more diversified by providing full entertainment systems, wherein the typical DJ and KJ become one person. The youth market is taking an increased interest in the enjoyable benefits of karaoke as is the family. Mass participation, e.g., five people singing the same song on five mics simultaneously, is adding even more fun to karaoke. In addition, more and more props (cowboys hats, sombreros, etc.) will be utilized to

create even greater interest and desire to participate.

The distribution of karaoke products is a mushrooming business by itself. For example, Bedford Park, IL-based Jesco Distributors, sold over \$1.3 million of karaoke products in the first eight months of '93. According to JESCO Vice President, Jack Strauser, much of their success is linked to their expertise in setting up new karaoke businesses by offering a full line of karaoke products. Strauser says the

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new year promises to be exciting as karaoke continues to make inroads on the American scene. Of major importance will be the continued efforts of karaoke manufacturers to keep pace with the demand for new song releases and new or refined, state-of-the-art equipment.

Musically, **Country Music** and **Rhythm and Blues** are becoming increasingly more popular. With continued growth in the popularity CD+G, established names such as JVC will be expanding their list of CD+G releases while other companies look to broaden their share of the market as well. One such company, Nu-Tech, now offers three popular karaoke formats—Laser Disc, CD+G, and VHS. Look for big increases

in the number of contemporary as well as country titles available.

In recognition of the dramatic growth of CD+G, Pioneer is introducing a dual format karaoke player for both laser disc and CD+G. This is only the second player on the market that can operate both software formats. Denon was the first to realize the need for a dual player. Pioneer will initiate its' new player with CD+G library of approximately 500 titles. In addition, for those customers who prefer laser disc, Pioneer will keep up with new song releases.

One new variation on the CD+G theme to watch during the coming year is **PC Karaoke**. This is similar to CD+G in

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that the lyrics appear on a video screen, except with PC Karaoke, you use a computer monitor at CD-ROM drive. The idea was developed by Sirius Publishing. To utilize PC Karaoke, you need an IBM compatible with CD-ROM drive, sound card, Microsoft Windows 3.1, microphones and the software. A floppy disc version, called Soft Karaoke is available through Tune 1000.

Another new development is **Lonestar's Super K**. This is a cassette based format that displays lyrics on a monitor like CD+G. RCA and Sound Choice are the first two companies licensed to produce Super K cassette tapes.

In Other News:

Karaoke Warehouse has announced that it has become the exclusive U.S. marketing representative for the new **Hitachi AK-G88 CD+G Multi-changer Karaoke Player**. It's a three-in-one Karaoke Player, amplifier and key controller with each function capable of acting independently.

Designed for both home and commercial use this six-disc cartridge player has a built-in 40 watt amplifier powerful enough for most bars, restaurants or party facilities; three DSP modes: hall stage and stadium; true digital echo and key control with no pause; a line input that allows tape and CD player access to the Hitachi's key controller and microphone inputs; six built-in party games; and two Hitachi microphones.

The Hitachi AK-G88 makes Karaoke that much more convenient, having less equipment needed to bring to a job location and fewer separate pieces to buy. Suggested list price is \$699. For further information and a list of distributors contact Karaoke

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ProSing is a new line of speakers and amplifiers gaining the attention of KJs by providing superb sound systems at an affordable price. The PS15 speakers are rated at 250 watts at 8 ohms. They tout greater dispersion, increased vocal clarity and great bass. The ProSing K-210 combination Mic Mixer and amp features 16 Bit digital echo and key control. Pro Sing products are distributed exclusively through the karaoke catalog published by Orland Park, IL-based Pro Sing.

Music Maestro, one of the leading manufacturers of karaoke cassettes, has introduced their new line of CD+Gs to the market. According to Music Maestro, their new software not only sounds great and similar to the original recording, but songs are current and popular. Since Music Maestro produces pop and country hits for their cassette company every four to six weeks, this music will be available for their CD+G releases just as often. Music Maestro has a library of over 4000 masters to choose from including oldies, Broadway songs, and all time favorites.

Another Music Maestro development is that all discs are categorized by the types of songs they contain. For example,

if a particular club is geared to a young crowd, they don't have to buy discs with both Red Hot Chili Peppers and Glen Miller. This should be a plus not only for KJs, but for retailers.

Video A Go-Go Entertainment's latest addition to the top selling **Comedy Karaoke** line, discs #3 and #4, add exciting features to this entertainment format as well as introducing the newest innovation in the Karaoke/DJ industry, the Comedy Karaoke "Boing Box" and sound effects unit.

The new discs also feature "campy" film footage, with added comedy voice-overs, as well as the "world's first" karaoke TV Tunes which include: *The Brady Bunch*, *The Addams Family*, *Cheers Theme*, *Welcome Back Kotter* and more.

The Comedy Karaoke "Boing Box" sound effects unit features new and cost effective digital sampling technology and a special series of customized comedy sound effects that will bring karaoke events to a whole new level of entertainment with; canned laughter, TV talk-show theme music and various "boings," crashes, heckles and applause.

A professional MC can now give the participant a rousing introduction with real TV monitor music and comedy sound effects mixed right off the laser disc,

props, and cue cards. The jokes appear on the monitor and with the help of the Comedy Karaoke "Boing Box", comedy video and music, being a star becomes easy.

Material includes routines like: Sports Nuts, Hey Bartender, Take My Wife, Please!, Men! They Can't Help It!, and more.

With their music, sports, and now comedy-driven video promotions, Video A Go-Go has created thousands of event marketing programs.

Nikkodo U.S.A., Inc. has released four new country laser discs, NLD-1 to NLD-4, that offer some of the best country karaoke song titles available today.

The NLD-1 includes: "All My Ex's Live in Texas", "Eighteen Wheels and a Dozen Roses", "Mamas Don't Let Your Babies Grow up to be Cowboys" and many more.

The NLD-2 disc offers all-time favorites: "I Walk The Line", and "Big Bad John" just to name a few.

NLD-3 offers: "Faithless Love", "Here's a quarter (Call Someone Who Cares)", "Honky Tonk Blues", and more.

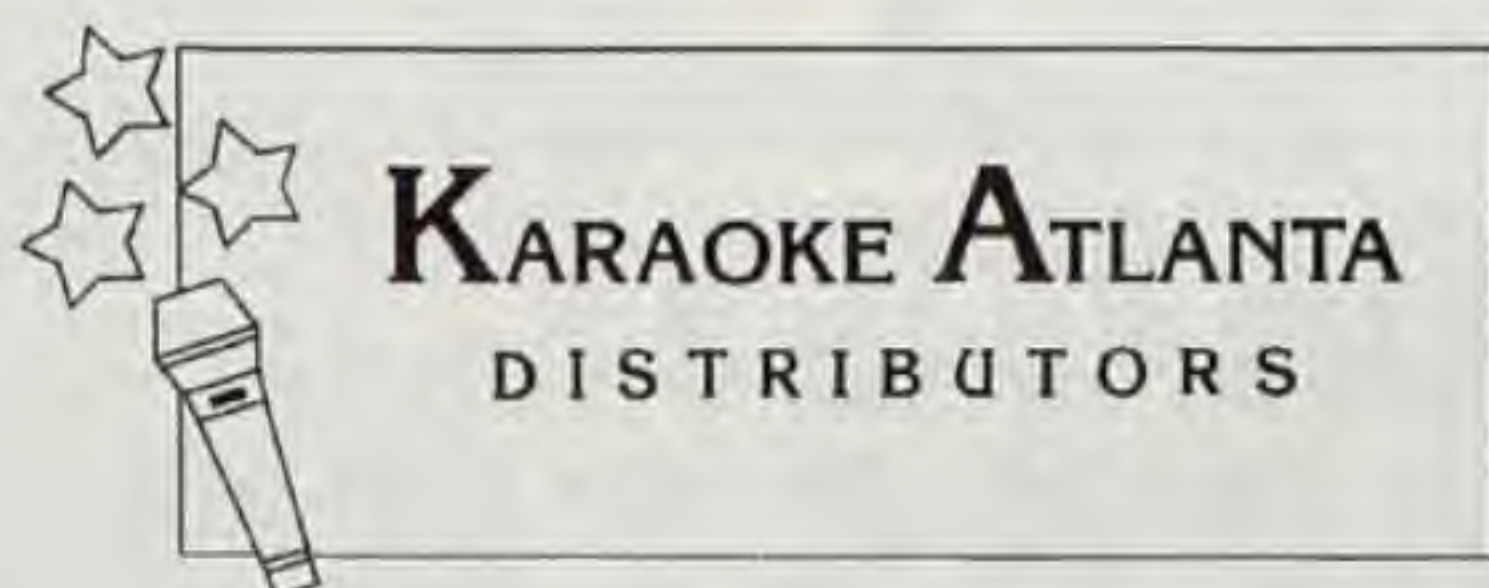
And the final disc in this country software package is the NLD-4, which includes: "The Bed You Made For Me", "He Stopped Loving Her Today", and "She's a Miracle", and so many more great tunes.

For more information contact Nikkodo U.S.A., Inc., 4600 N. Santa Anita Ave., El Monte, Calif. 91731, 818-350-3131.

MMO Music Group, maker of Pocket Songs sing-along cassettes and CDs, has staged its entrance into the karaoke laser disc market by becoming the exclusive distributor of "Tip Top" karaoke laser discs. With high quality resolution and a new system of easy-to-read lyrics, Tip Top discs are designed to bring a fresh look to the video screens of crowded karaoke bars and in-home entertainment centers.

The two companies, Elmsford, N.Y.-based MMO Music Group and Tip Top Entertainment, of Arcadia, Calif., have already introduced eight laser disc titles that each contain 12 thematic video tracks accompanied by sing-along recreations of popular hits. The laser discs can be used in karaoke laser disc players—bar and home versions—or in standard laser disc machines equipped with a karaoke adapter.

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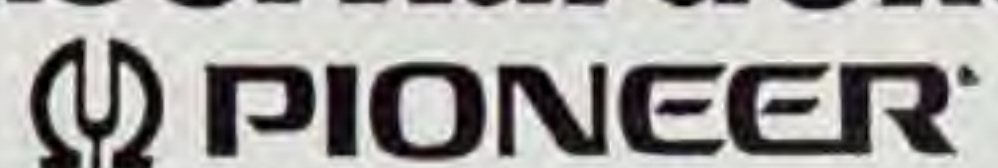
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and Pop Top Hits Volume 1 and 2—feature songs such as "Achy Breaky Heart", "I Can't Make You Love Me", "Friends In Low Places", "Love Is", and many more. The Tip Top collection will feature a minimum of two new laser disc releases per month. Current and future releases are produced in the "multi-audio" format, which enables the user to remove the vocals retaining the soundtrack's stereo sound with no drop in volume level.

The professional quality video footage features shots of national parks, world resorts and islands, and beautiful models.

As these images are presented with digital resolution, the words to the songs are clearly displayed on the bottom portion of the screen. Each upcoming lyric is displayed on the screen prior to being heard, and the "lights up" as the song moves forward. So, even during fast tempo tunes, it's easy for the singer to keep up with the song.

Each laser disc will contain 12 selections, and is offered at \$59.95 retail. For more information, contact Pocket Songs 800-NOW-SING, 50 Executive Blvd., Elmsford, N.Y. 10523 or SING A SONG 800-240-7464, 850 Ives Dairy Rd., N. Miami, FL. 33179.

The October issue of *Inc. Magazine* contains the 1993 *Inc. 500*, which ranks this country's top 500 fastest-growing privately held companies. Sound Choice® Accompaniment Tracks of Pineville, North Carolina is ranked #276 on the 12th annual list.

Sound Choice® is one of the leading suppliers of recorded music software to the fast growing Karaoke/Sing-Along industry. Founded in 1985 by brothers Kurt and Derek Slep, the company now employs over 30 people. Recording, sales and distribution are handled under one roof, with Kurt Slep handling marketing, distribution and general business management, while Derek Slep oversees production, manufacturing and new technology development. Sound Choice's product line of over 800 audio cassettes and compact discs is sold in more than 3,000 music instrument and record stores throughout the United States.

To be eligible for the 1993 *Inc. 500*, a company must be independent and privately held. The rankings are based on the percentage increase in sales from 1988 through 1992. Companies had to show at least \$100,000, but no more than \$25 million, in sales for 1988 and had to register a sales increase between 1991 and 1992.



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PRO DUAL CD PLAYERS: TOOLS OR TOYS ?

By Robert A. Lindquist



In studying the evolution of the professional dual CD player, it would seem logical the first such units would have been the ones to carry on the traits of their Jurassic ancestors, the turntables. There has, until now, been a "missing link" between how turntables and typical CD players get the job done. On the consumer level, there would be little, if any, interest in a CD player with turntable traits. But for many professional DJs, such a device could be just the ticket.

Stanton-Vestax CD-11

With the CD-11, Stanton-Vestax has taken a giant step backward while moving forward with a dual CD player that behaves very much like a turntable. Looking somewhat like a restaurant warming-tray, CDs are loaded by setting them on a spindle. A plastic cover flips down to clamp the CD in place. A "joystick" allows for precise positioning of the laser much the way a DJ could drop a needle virtually anywhere on a vinyl disc. It is a simple concept, and one that offers DJs, particularly those who do a lot of serious beat-mixing, the ability to change and cue discs nearly as fast as they did in the days of vinyl.

High points of the radical design of the S-V CD-11 include the logical placement of the controls. Unlike previous S-V CDPs, the start/pause button is predominant. Buttons for track selection and cueing can be easily operated by the fingertips with a thumb on the joystick. Beat matching is accomplished through the use of a long throw slider providing a pitch change of plus or minus 8 percent. The "pitch bend" function of the joystick provides fine tuning.

An alternate cue point (other than the beginning of a track) can be set simply by pushing pause and searching to the cue point. Cueing is frame accurate to 70 frames a second. After set in play, the laser will automatically return to the selected cue point each time the "cue" button is pushed. The LED display is bright and easy to read, but shows only time remaining in the track playing and does not display frames.

On the list of other notable features is the Auto Blank Pass function which virtually eliminates any time lag between pushing the start button and the actual beginning of the song. The unit withstood an above average amount of floor shock and when pressed beyond its "skip limit", it just cut out for a fraction of a second and then returned to the exact play point- the skip was hardly noticed.

As virtuous as the CD-11 is in concept, it would benefit from improvements in its programming logic. It is easy to get the feeling the machine was running the show as opposed to the way it should be. Case in point: if a CD is not loaded within a few seconds of powering-up or when the door is flipped opened, the unit defaults to "no disc" mode. When this occurs, you must load, then press the "stop" button before that transport will re-boot. If a disc is not removed within ten seconds after play it will again spin-up and cue back to the first track. If you go to remove a disc at the wrong point in this delay cycle you will open the top on a spinning disc, which could damage it.

In addition to the software problems, we noted that the plastic doors may lack the strength to stand up in the real DJ world, but fortunately, they are easily replaceable. It would also be nice if the little handles on the doors were positioned for right handed users as well as left.

These initial glitches aside, the S-V CD-11 appears to have the makings of being a tremendous CD player. It is a radical departure from the norm, which explains some of its early deficiencies. It is important to note that the machine we tested was one of the very first shipped. Stanton-Vestax has since made several improvements in the CD-11. Suggested retail price of the deck is \$1,299. For more information, contact Stanton Electronics, Inc. 516-349-0230.

Gemini CD-9000

Being the name in DJ equipment that has outlasted all others, one might have expected Gemini to be first with a pro DJ dual CD player. Instead, the company chose to wait until they had, what they felt, was the most

GEMINI CD-9000



reliable player they could offer, at a price point that would get immediate attention.

With a list price of \$1,100, the Gemini CD-9000 has the edge over the popular Denon DN2000F at \$1,250. After the first of the year, street prices for either player, as well as the Stanton-Vestax CD-11, should be in the \$900-\$1,000 range. All three units carry a one year parts and labor warranty.

The Gemini uses standard modular design scheme with separate transports and remote controller. Topping the list of physical improvements unique to the Gemini CD-9000 are the cables that connect the remote to the transport unit. They are extremely heavy-duty with SCSI type connectors and thumb screws to keep them from accidentally disconnecting in transit. They are also the proper length for most combo cases.

The two-drawer transport is a two-rack space unit with a power switch and dual open/close buttons. It loads fast and smooth with no indication of wanting to jam. In our shock test (three people jumping up and down on the floor around the table), it was on par with or better than other units we have tested.

The remote controller, which also occupies two rack spaces, offers all the basic functions plus a few new ones, in a simple and efficient layout. The well-spaced, well-marked, color-coded, elastic buttons have a very positive feel. Tracks are selected by pushing a track advance button. A separate "pause" button with its own LED are provided so you can tell at a glance what mode each transport is in. A "time mode" button allows the user to select elapse time or time remaining on the cut or disc. The florescent display is bright and readable under all lighting conditions. A pitch control offers a +/- 8 percent with

"pitch bend" buttons for precision beat mixing. The pitch slider has a short-throw but is quite precise just the same.

In addition to the usual stop/start/pause/search/select controls is a button labeled "effect". This allows the user to capture a loop or phrase similar to the way a sampler would. Simply push the effect button to mark the beginning of the loop and again to mark the end. An LED flashes while the segment is being programmed. To play the



loopback, just hit play. You can even change the pitch. You get CD quality sound and your loop can be any length. There is no time limit. Controls are duplicated for each transport.

Although not exclusive to Gemini, it is nice that the open/close drawer button is locked out while a CD is playing. One minor peculiarity was noted, after loading a disc, you must press "pause" either before or after selecting a track. This cues the track and readies it for instant start. If you load, select the track and go directly to play, there will be an annoying delay while the CD spins up. Do it wrong once and you'll not make that mistake again.

Gemini admits that in the pro DJ dual CD player game, they're not the pioneers. But, if as they say, their objective was to introduce a solid player that gets the job done, the CD-9000 should be right on target. Like the other players in the report, this one is too new to speculate on reliability, but out-of-the box, it gave us the impression of being solid and straight forward with a nice compliment of well-tuned bells and whistles. For more information, Contact Gemini Sound Products, 908-969-9000.

Denon 2700

From the introduction of their first broadcast CDPs ten years ago, Denon has remained committed to the premise that CDs are not records. CDs require highly specialized playback gear, particularly when used in a professional application. With the DN-2700F, Denon explores a level of precision and sophistication that will expand the

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The controller and transport are in separate cases which are connected by a single multi-conductor 15' foot cable. A shorter cable would be nice for DJs who want to mount the unit in a combo case, without yards of cable left over.

The controller is larger than the ones used for the 2000F and 2200F, requiring one additional rack space. Some of the basic functions of the 2000F and 2200F are carried over, such as track selection, which is accomplished by pushing buttons, each push moves forward or back one track.

The most welcome new feature is a pitch control that allows adjustment in ranges from +/-4 percent to +/- 50 percent. Pitch blend buttons are also provided so that beats can be matched perfectly with ease.

A sampler function has been added so that approximately 6 seconds of audio can be stored and played at will. You can also "loop" by selecting a start point and end point. The machine will do the rest.

Something the 2700F is particularly good at is pin-pointing an exact frame on a CD. The unit is not only frame accurate, splitting each second into 75 frames, but also allows you to cue to a single frame very easily using the shuttle and jog dial. Turn the shuttle wheel to scan forward or back, and then fine cue with the inner jog dial. This feature can be incorporated with the sampler and loop functions to grab extremely precise audio phrases. The sampler and loop functions are an exceptional addition, but don't replace an outboard sampler as the sample is lost as soon as you remove the disc.

There's more. The DN-2700F has a function for identifying and registering discs and storing this information for memory playback. Once a disc has been registered, it will automatically cue to a preselected point when inserted and stop after a preselected track. Up to sixteen discs can be registered. A key pad is provided for input of data for memory playback. It can also be used to select track and advance to a specific cue point.

Our overall impression of the 2700F is very positive. It offers an abundance of features, some of which actually require practice to master. The controls are close but not cluttered, with ample space between. The readouts are accurate and legible even in low light conditions. The highly polished silver/gold paint job highlights the unit's uniqueness.

Suggested retail price for Denon DN-2700F is \$2,300. For more information contact Denon America, Inc. 201-575-7810.



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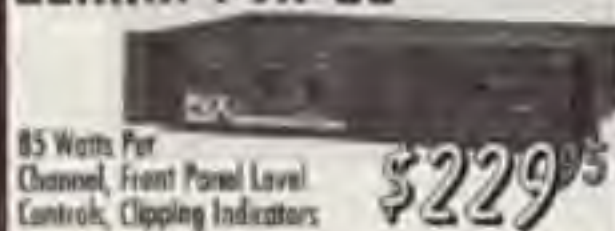


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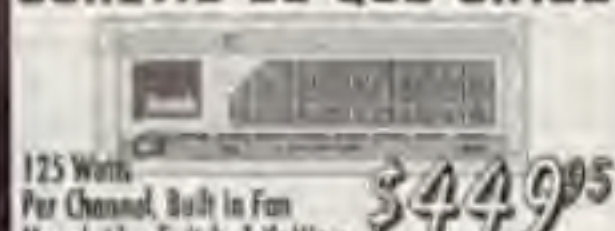
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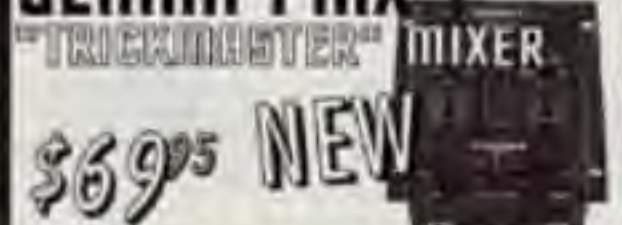
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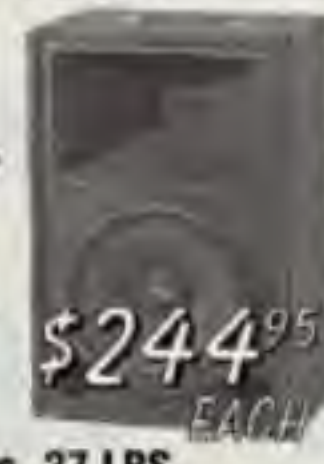
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What do the following things have in common: Vaudeville, pickles and an all-woman lesbian band? To discover the answer you have to go back, way back, to the year 1944. It was in Birkenhead, England, fresh out of the British Navy, where Berks Baker made his debut as a solo entertainer. In the intervening 49 years, Berks and his wife Arlene have somehow managed to bring together such diverse elements such as those stated above to form what is known as entertainment by "The Bakers."

While Berks admitted that his goal is to be "the oldest British Disc Jockey west of the Mississippi," it is almost certain that he is the *first* British Disc

Jockey west of the Mississippi. But it was during World War II where Berks began his career as an entertainer. At that time, he was touring with the "This is the Navy" company, helping to cheer up the troops in Africa, Australia and other locations around the world. Upon leaving the Navy, Berks continued his touring with another company, "The Empire Theater Circuit." He hit the big time when he performed in the world-famous London Palladium, with the "Queen Mum" in attendance.

Baker's act in 1944 was essentially a vaudeville act in which he integrated humor, audience participation and pantomime. Incredibly, it is the exact same act Berks uses today. "While I



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selectable switch

Colors : Multicolor

Motor : D.C. Motor, 50 rpm.

Optics : High quality glass lenses

Control : Stand alone with music
activation, built-in microphone

Ventilation : Fan Cooled

Working Position : Any

Dimensions : L x W x H: 17" x
16.5" x 14" (43 x 42 x 35cm)

Weight : 15 lbs. (6.6 kg.)

Housing : Sheet Metal

Finish : Black

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was in the Navy I started doing a lip-sync act, which in England we call pantomime," he says. "That act has been with me for all these years. It has always made me money and I've been all over the world with the act."

In 1952, his act took him to Winnipeg, Canada, where he met his wife Arlene. Her father was a drummer in a band. Berks explains that he needed a partner to help with his act. "I met her and coincidentally needed a partner for my act. We worked Vaudeville in Canada for about two years in the movie houses. I married her just to make sure she would stay with my

act," Berks adds with a chuckle.

The Bakers emigrated to the United States in 1963, settling in Palm Springs, California. "After moving to the States, we noticed that frequently a DJ would follow our act. I had always liked to play music for dancing and had accumulated quite a good collection of records," says Berks. "I suddenly realized that we could provide the DJing ourselves, and that's what happened. Now we do our Vaudeville show, which takes about an hour, and we go right into DJing for two or more hours."

I asked Berks to explain his Vaudeville act in a little more detail. "The act I do today is essentially the same act I've done for the

past 50 years. I open the act with the same joke. We do a lot of comedy stuff, audience participation dances, audience sing-alongs and then we go straight into dancing."

It is hard to imagine that the same act could remain fresh and entertaining for 50 years, but Berks thinks there are some reasons why this is so. "We rarely hit the same place more than maybe twice a year. But when we do, they want us to do the same act. The reason for this is because the people that have seen us previously bring their friends to see us when we return. We do certain numbers that may or may not be audience participation, and the people that have seen us before tell us that they don't even watch us anymore; but rather, they like to watch the reaction of their friends whom they've brought to see the show."

Many DJs will admit that it is often difficult to get the dancing started. For The Bakers, however, this is seldom a problem. "We never have a problem getting people up to dance. I think it is mostly because of our act. Once we complete our one-hour act, we will have already done a lot of audience participation things. By that time the people feel like they know us and we don't have the usual trouble of getting people onto the dance floor. I'm a Ballroom dancer myself and I'll get right out there and dance with the ladies," says Berks.

The Bakers find themselves doing two or three jobs a week in the busy season. Most of their jobs these days take place in retirement communities, officers retirement villages and the like. They maintain a mailing list and use that extensively to book repeat business. "We've tried many ways to promote ourselves but recently we've pulled out of the Yellow Pages. It's been a waste of time and money for us here. We have a promotional package that we send out that has been very productive in generating new business." Berks mentions that they charge \$200 for their one-hour vaudeville act and an additional \$50 per hour for DJ services. "We feel that if we make \$300 for a job then we've done pretty well," he says.

So how do pickles fit into the equation? "We were in the pickle business here in southern California for nearly 30 years," says Berks. "We made and sold pickles by the barrel. Our act has always been our main business and the pickle business was our sideline. But we discovered that as we reached our mid-40s that the younger people preferred a younger DJ, and we went through a dry period. That's when



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THE DOWN LOADABLE DISC JOCKEY

by Harlan Collins

DJ Crazy Louis digs himself deeper under the covers as the alarm sounds across the room. "Sleep debt!" he moans, heaving a slipper at the offending clock, which he has wisely placed out of reach of his lousy aim.

It had been one of those perfect nights: the clients were rich, the party was classy, most of the guests could actually dance and they'd laid a twenty percent tip on him for being so energetic and witty. No doubt the Fates would punish him with a geek convention his very next gig.

Louis shuffles to the kitchen and pours himself a cup of Java, compliments of the automatic brewer. Some things you just can't wait for, particularly when you've got a 9 am with Mrs. Maloney and daughter Tanya to help orchestrate the happiest day of her life. The father of the bride is almost never present at these meetings. Louis figures between losing a daughter and gaining a debt bigger than some foreign military budgets, the guy's got enough on his mind.

Louis switches on his Macintosh computer, opens the wedding file and prints out a stack of fresh song lists. It wouldn't do to give a dog-eared copy out for the social event of the late twentieth century.

While the printer's humming, Louis turns on the cable TV and flips to channel 203 to peruse the Billboard charts. "Same old garbage," he mutters to himself, clicking the interactive mouse on various new entries, vainly looking for anything that clocks in at over 100 BPM. "Cha-cha city," he complains, switching the channel first to MTV and then the national radio play lists before giving up the search.

"I don't have time for this...call in the cavalry!" Louis proclaims as he switches to channel 448, the HOT HITS channel. He scans the list of fifteen formats, clicking on three of them, which simultaneously pop up onto his screen. Each entry lists title, artist, BPM, number of week and position on what chart. Then he double clicks again on a few entries he's not familiar with to see what other DJs around the country have to say about the tune on the HOT HITS bulletin board.

It's getting late. Louis quickly clicks fifteen songs off of four different formats, secure in the knowledge that HOT HITS has already done the research to insure that these picks are all contenders. He types in the command and the modem places his order as channel 448 simultaneously and begins downloading the tunes onto his hard drive. He would edit and sequence later. Moments later the transaction is completed. A window pops up on the screen: "Thank you for your order. Your bill will be charged to your credit card and itemized on your next cable bill."

Louis glanced at the clock again. It displayed 8:42. "Oh my gosh! Terminal meltdown!" he exclaimed as he grabbed the song lists and his keys, slipped on his jacket and ran down the stairs to his car.

He was halfway to the office when he realized he was still wearing his pajamas, but he figured if he stayed behind his desk Mrs. Maloney would be none the wiser. As he was driving he combed his hair with a pen and began whistling the *Wedding March*.

They didn't call him Crazy Louis for nothing.

All technology described already exists. It's only a matter of time before it finds its way into the universal marketplace.



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TECHNICAL SPECIFICATIONS:

- Lamp** : ENH, 250W/120V, MR-16, 175 Hours, GY5.3 Base
- Electrical** : 110V/60Hz. or 220V/50Hz. maximum 3.0 Amp. (for 220V must be used in pairs.)
- Gobos** : Gobo Holder, comes standard with 8 gobos
- Colors** : Specially designed color changer with 4 colors
- Motors** : 1, D.C.
- Optics** : High quality mirrors and lenses
- Ventilation** : Fan Cooled
- Audio** : Microphone
- Working Position** : Any
- Mirrors** : 6 Frontal plus 1 sound activated
- Dimensions** : L,W, H: 18" x 11" x 11" (45 x 27.5 x 27.5cm)
- Weight** : 16 lbs. (7.5Kg)
- Housing** : Sheet Metal
- Finish** : Black

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we got more involved in doing weddings, but it was selling pickles that helped us get through that slow period. When we wound down from selling pickles we started getting more DJ and show work."

This profile would not be complete without explaining the all-woman lesbian band. "My wife was quite a shy person in the beginning," Berks explains. "She started off by playing my records off-stage for my act. Later on, I was working at the Beacon Theater and my wife had been learning a song, 'Are You Mine, Yes I Am,' which was a popular Canadian country/western song at the time. Up to this point she had never performed it in public. We had a

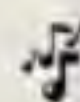
lesbian band with us on the stage. They pushed my wife out onto the stage because she was so shy. I introduced her to the audience and we sang that song as a finale. That's how my wife actually broke into being onstage as a performer."

Berks Baker has kept up with the times and uses high-quality equipment for his DJing, including a Numark mixer, Technics cassette decks and CD players. He carries nearly 600 compact discs with him to his events and keeps very current with his music, even though he doesn't use the newer music as frequently as he'd like.

The Bakers have a highly entertaining show, and the fact that it has survived for

nearly half a century proves that you can never be too young or too old to be successful as an entertainer. "We've got a class act," Berks stresses. "We dress well. We look good. We don't drink on the job, and our act is non-stop action."

We hope that Berks and Arlene will be entertaining for another 50 years.



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MONTANA's MAGIC LIVES BEYOND DISCO



by Renee Lassial

Since 1976, a DJ's Holiday music collection was not complete without the SalSoul Orchestra's *Christmas Jollies*, produced by Vincent Montana, Jr. A man of many talents, Montana has earned a long list of titles that include orchestra conductor, composer, and record producer, to name a few.

Montana's career in music began at the ripe age of 16 when he played at local dance clubs in his hometown Philadelphia, Pa. By the time the 50's rolled along he was working in jazz clubs, and by the 60's he was working with legendary greats Chubby Checker, DeeDee Sharp, Bobby Rydell, Frankie Avalon, and Fabian.

Aside from some time in Las Vegas, Montana has centered his career in Philadelphia, where he eventually started his own band. Then in 1974 Montana reached a turning point in his career. The release that year of Montana's production of the first "SalSoul Orchestra" album went gold with four singles.

The SalSoul Orchestra, which was a combination of Salsa and Soul music, set the standard for what became known as "disco orchestra," and revolutionized dance music as we know it today. Among their best-known classic dance hits are "Tangerine", "The Chicago Bus Stop" and "The SalSoul Hustle". The 1977 release "Magic Journey" received a Grammy nomination for Montana's arrangement of "Getaway".

Continuing in his zest for the "Philadelphia Sound", Montana produced *Heavy Vibes* in 1984 on his own record label Philly Sound Works, which sold over 100,000 copies. Since then Montana has continued his successful endeavors with *Merry Christmas All* (1986), *Sut/L Vibes* and *Christmas Time Is Here* (1987), to name a few.



Montana's latest work shows no holds barred. *The Greatest Wedding Album, Volumes Two and Three*, released in July of 1993, show the man's talent for keeping up with the times. Volume Two includes renditions of "Here Comes the Bride," "The Hawaiian Wedding Song," and "Daddy's Little Girl" just for starters. Volume

Three has a spicy mix of "Lucky Day," "Toss the Bouquet," and "The Alley Cat" and more of that gotta-get-up and boogie beat that Montana is famous for.

Future projects under consideration of interest to DJs include releases customized for dance use at weddings and social events such as updated Latin, Jewish, Italian, and easy listening tempos, so the appeal of Montana's music may extend into yet another decade.

To inquire about any of the music mentioned in this article contact:
Philly Sound Works at 609-662-0096.



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TECHNICAL SPECIFICATIONS:

Lamp : EVD, 400W/36V, 3400K, 15,000 Lumens, 150 Hrs., G6.35 Base

Electrical : 110V/60Hz. or 220V/50Hz., Max. 5.0 Amp, selectable switch

Gobos : 8

Colors : 8, Dichroic filters

Motors : 4, DC, simulated X, Y movement (x=360° degrees, y=60° degrees)

Optics : High quality mirrors and lenses

Beam Spread : 10 Degrees

Ventilation : Fan cooled

Audio : Microphone, 3 modes of movement stand alone with music activation and built-in timers for the color or gobo from 1 to 60 seconds.

Working Position : Any

Mirrors : 1 Frontal

Dimensions : L, W, H: 29" x 12" x 15" (73 x 32 x 37.5 cm)

Weight : 29 lbs. (13kg.)

Housing : Sheet metal

Finish : Black

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WHAT YOU SAY = How Much You PLAY

By Blaine S. Greenfield

Can what you say to people on the phone make a difference? Absolutely! See for yourself by checking which statement in each of the following examples is most effective:

- A. The price is \$450.
- B. The party will cost \$450.
- C. Your total investment would be \$450.

Answer: C. For two reasons. First, it uses a simple little word that can make a BIG DIFFERENCE in any conversation you ever have. Did you spot it? The word was "your." People love to hear their own name when you speak to them. But so you don't overdo it, use words that personalize a conversation such as you, your and yours.

The second reason why C works is that it eliminates the use of something known as a rejection word—any term that triggers fear or reminds prospects you are trying to sell them. Rejection words, in this case "price" and "cost", are so powerful they will actually scare away your prospects!

The sales professional (and I want you to start thinking of yourself as one) doesn't pressure customers into making a decision. That's why the words "total investment" work well. It implies something that somebody did that required deliberation, for which other benefits will come about as a result.

Now granted, "investment" is not the type of word that one usually associates with the fee charged for a wedding reception, but there are other alternatives: value, valued at, available for, offered for, worth, etc. For example:

"It's available for \$475.", "We offer it at \$475.", "That package is worth \$475." Or one more version that I like: "We show \$475 for that party."

Another example...which term is best?

- A. Contract
- B. Agreement
- C. Paperwork

Answer: You catch a break in this question in that either B or C is correct. Contracts are fine for lawyers but they usually imply legal battles and BIG bills. The sales professional gets customers to approve an agreement or paperwork. Are you beginning to see the difference?

In our final example, let's compare the words "own" and "buy".

Over the summer, I spotted a rather unique limbo pole at a DJ show that was a definite attention-grabber. Which is better?

- A. "When you own our limbo pole, you'll be happy with it."
- B. "Once you buy our limbo pole, you'll be happy with it."

Answer: A. Nobody wants to buy anything. Buying implies you have to spend money. What you want to do is have something that will bring you benefits. There's a big difference there. Buying is not fun; owning is. Most prospects prefer the latter experience.

There are other variations that can be used. Here are some examples:

"When you've got our DJ in your club, you can count on customers being able to get their favorite oldies music played."

"As soon as you take this fog machine out of the package, you can get it up and running."

"When you make this program yours, you'll be satisfied with the way you can create a database of your customers."

The bottom line: Get your listeners (prospects) to tune into radio station **WIII-FM**. That stands for **WHAT IS IN IT- FOR ME**. Prospects and customers want to own things because of the benefits they get out of their purchase decisions. Remember, they like owning, not spending!

BLAINE'S BULLET

The limbo pole example also reminds me of another way that DJs can make extra money, and that is to offer customers the chance to own what they perceive as "for professional use only" items that they feel are not available to the ordinary consumer.

For instance, a guest at a party approaches you and says something like the following: "We could have used one of those (the limbo pole) at our annual neighborhood pool party. We always do the limbo with a broomstick." I wouldn't sell him the limbo pole you were using, but you could reply: "Would you like me to help you obtain one?" This is real low-key, and it also shows that you are the type of professional who will go out of his or her way for people. More importantly, it gives you the chance to make some additional money. You can buy another limbo pole* at your cost, and then charge the person a price that would give you a nice profit for your efforts. And who knows...they might decide to up the budget and use your services as well!



Having his business phone number end with "D-E-E-J" has been a particularly effective marketing tool for Brian Michaels, owner/operator of Brian Michaels' DJ Entertainment in Rensselaer, NY. Michaels serves the capitol district, which includes Albany, Schenectady and Troy. He estimates there are between 30 and 150 entertainment services working the same territory where the average price for a basic four-hour gig is \$400. Michaels projects 1994 as a growth year in which he plans to take a more aggressive approach to marketing his DJ service. He has been operating Brian Michaels' DJ Entertainment for 15 years. In addition to his full-time commitment to his entertainment business, he holds down a regular job with the New York State Department of Taxes and Finance, in Albany.

Blaine S. Greenfield is head of his own consulting firm, Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer all written requests for information addressed to 283 Bolton Road, East Windsor, NJ 08520. He is also available as a consultant, trainer and speaker; call 609-443-3781 for further information.

**The Limbo Pole Mr. Greenfield used as an example in his text is available from Lear Enterprises for \$19.95. For information, Call 908-738-4152.*

Tip's N' Topics

For Your Small Business
by Mike Buonaccorso

More relevant applications of the 1993 Tax Bill; *bad news*: the deduction for business meals and entertainment has been reduced from the current 80% to 50% (does that mean you'll get 30% less work while losing weight??); *good news*: small business new equipment write-offs are up to \$17,500 (up from \$10,000), retroactive to 1/1/93. That is the rough equivalent of an additional 538 CDs or 938 cassette tapes.

Income from New Year's Eve parties often ends up claimed as part of the new year's income, since 4 AM is not usually an idea time to write a check. However, the combination of higher income tax rates and higher self-employment tax for 1994 may make it beneficial to check the date and request it be written as December 31.

Litmus test #3 for independent contractors: An employee works for an employer who hires, supervises, and pays workers. An independent contractor can hire, supervise, and pay assistants under a contract that requires him or her to be, in effect, responsible only for the result. Plain English: if you have an associate you claim to be an independent contractor, that person has every right to have his or her next-door neighbor show up to do the job as long as it gets done. Thus, use specific terms *in writing* if you are involved with these sticky situations, and even these agreements are often unenforceable. In doubtful cases, the facts will determine whether or not there is an actual employer-employee relationship. If you want the IRS to determine whether a worker is an employee, file Form SS-8, *Determination of Employee Work Status for Purposes of Federal Employment Taxes and Income Tax Withholding* with your local district director.

From the Knight-Ridder News Service, believe it or not, *PARODY* is on the 1994 Supreme Court agenda. Yes, a lower court concluded an unauthorized, for-profit parody of a copyrighted song can be banned from the marketplace. The brouhaha centered over 2 Live Crew's vulgar spoof of Roy Orbison's *Pretty Woman*. It may be time to stash your "Weird Al" music.

Also from Knight-Ridder, a recent piece by management consultant Gerald Graham included the following test on teamwork:

Indicate whether the following would likely increase or decrease teamwork: 1. Downplay outstanding performers. 2. Avoid decisions that are likely to create jealousy. 3. Avoid unpopular decisions. 4. Encourage group voting decisions. 5. Encourage participation in decision-making. 6. Avoid singling out people for recognition. 7. Grant all subordinates the same pay raise. 8. Let subordinates work out their differences without interference. 9. Insist that people take turns receiving "perks". 10. Be tolerant of uncooperative behaviors.

Although not all would agree, Graham says only #5 is likely to increase team play, that it is impossible, and probably unfair, to treat everyone in the group exactly the same, and that decisions made to avoid jealousy and bickering actually empower these behaviors.

With all of this in mind and here in the midst of the holiday season, this is one time to acknowledge the hard work of your "team" players. Remember the old saying, "You pay peanuts.... you get monkeys."

SPEAKING OF SPEAKERS . . .



By George Mohr

This time we're going to discuss one of the most important components of your DJ rig, your speakers. If you consider yourself a pro, then you must use the right speaker for the job.

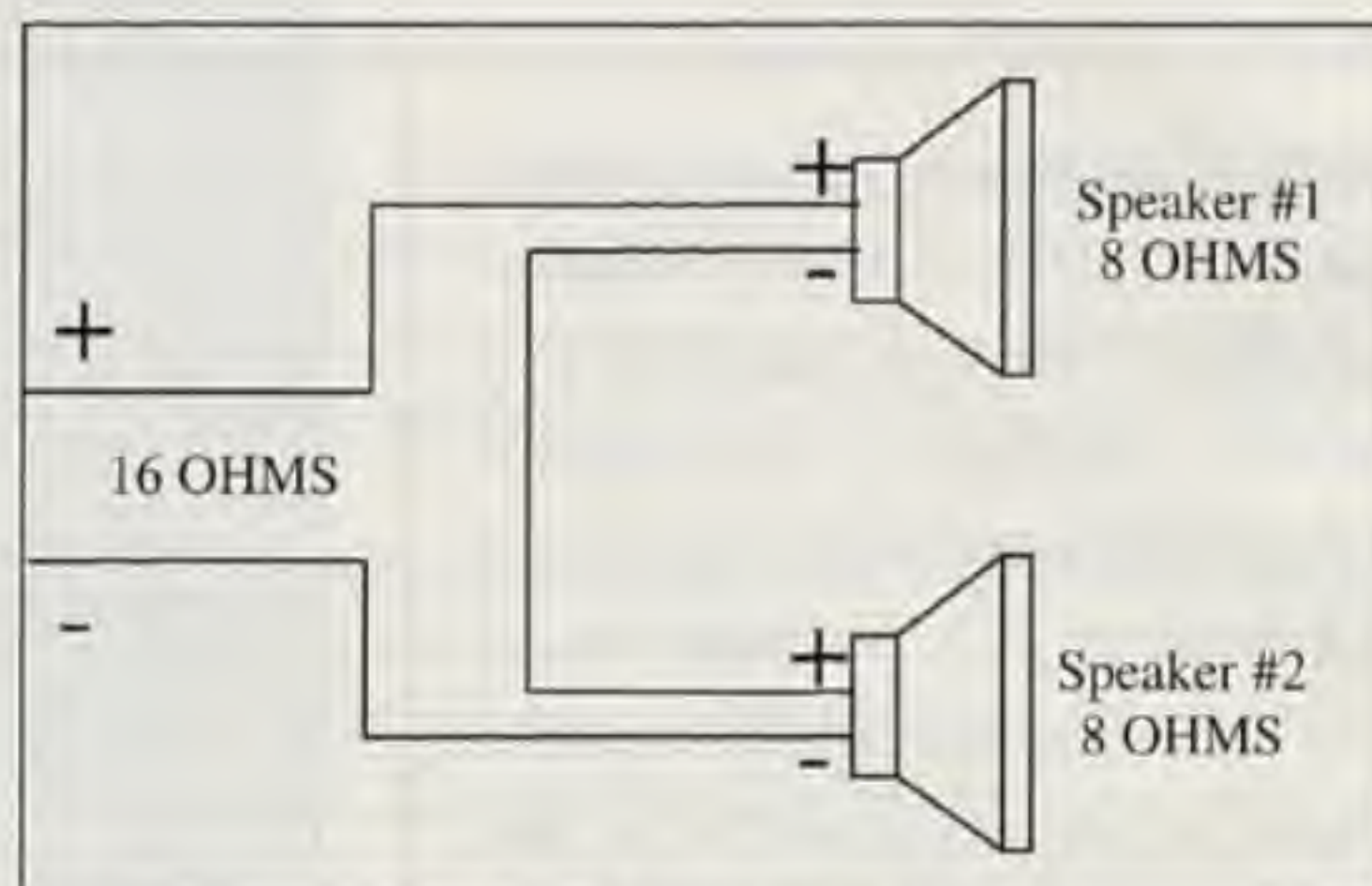
All too often, I have seen someone just starting out as a DJ show up at their first big gig with a pair of Paul's Pumpin' Puma Pounders, purchased from Frantic Freddie's Home Audio room. These speakers were specifically designed for home use, but the DJ thinks they can also be used for mobile jobs. Kill two birds with one stone and save money . . . right? **Wrong!**

Home stereo speakers are designed for (you guessed it) home use. These speakers are meant to fill a living room with sound, not a ballroom. They just won't survive on the road. They cannot handle high volumes for a long period of time. The result will be a blown speaker and a reputation to go with it. Home speakers don't have carrying handles or protective corners, and that fabric grill meant to protect your woofers won't do you a bit of good in the real world.

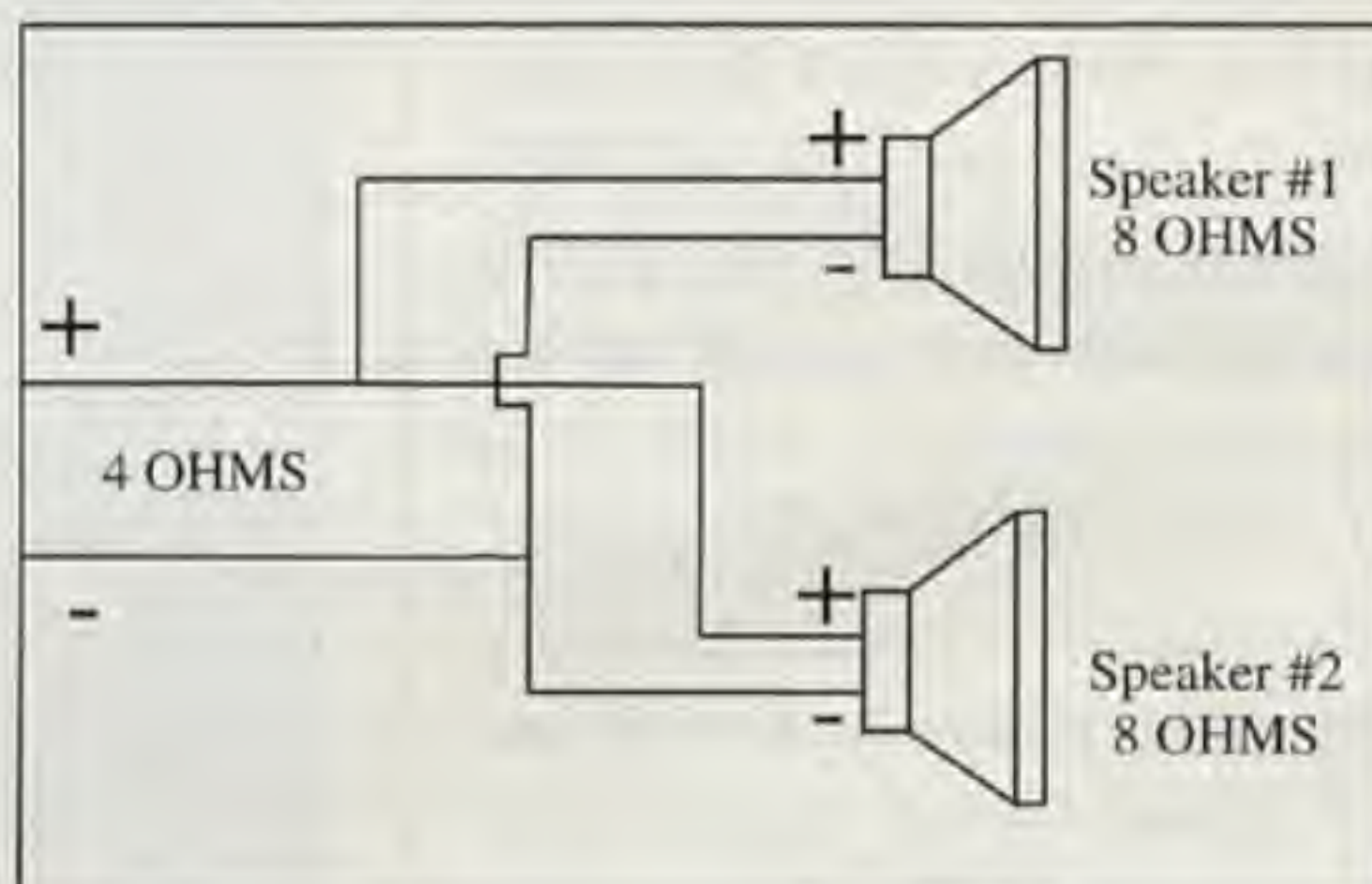
PRO SPEAKERS FOR PROFESSIONAL USE.

So, we now know that we need DJ speakers. Here are a couple of things to keep in mind. First, how large are your parties? Below is a chart that will assist you in selecting a speaker based on the size of the parties you mainly do on a regular basis:

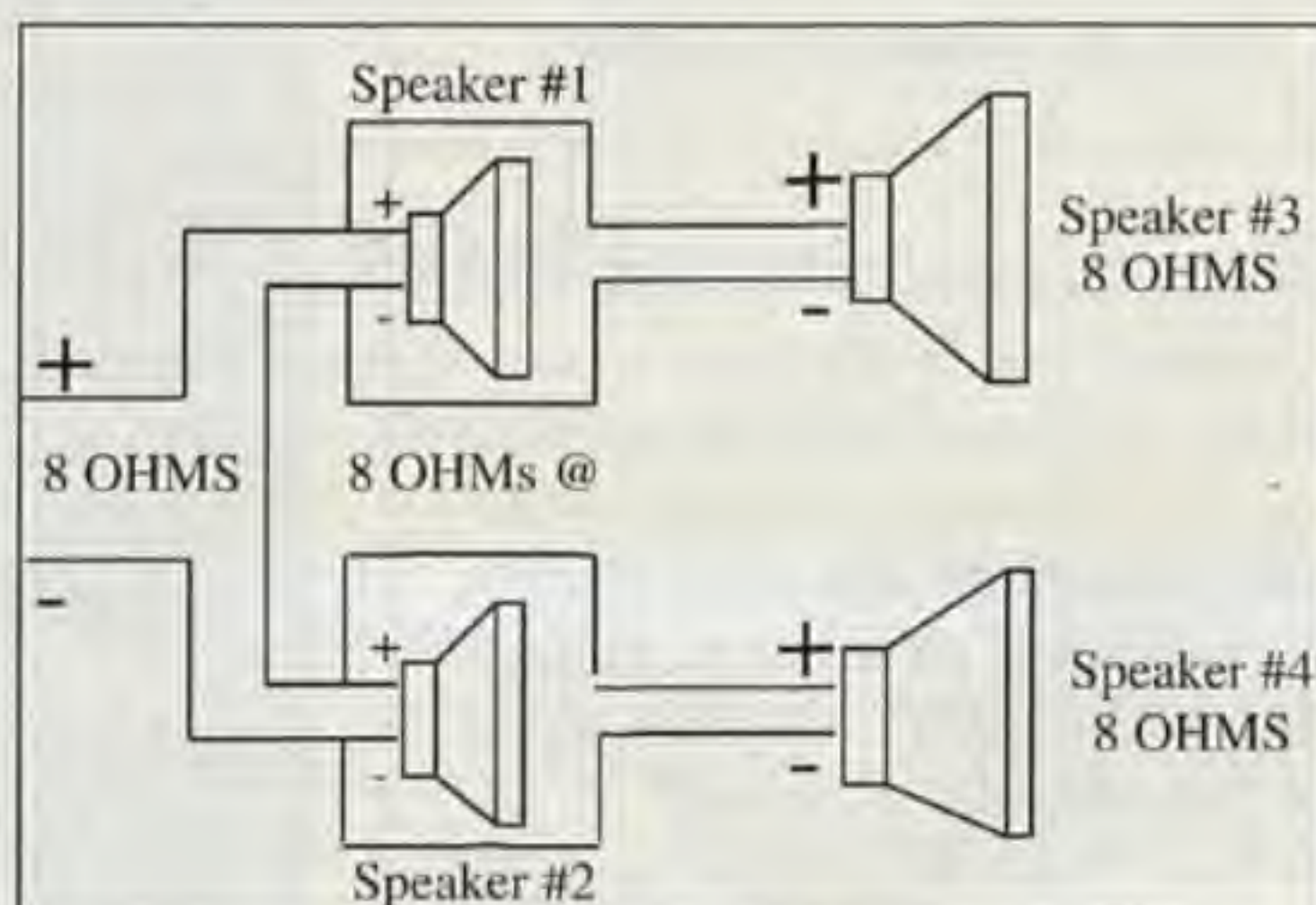
Room Size (occupancy)	Amp Power	Driver/Compliment
< = 100 people	150 watts	2 or 3-way 15" Woofer Cabinet
< = 200 people	200-300	3 way w/ 18" woofer & Compression Driver Horn
200-300 people	300-400	3-way with dual 15" or 18" woofers & compression driver horn w/bullet tweeter
400+ people	500+	This many persons would require a multi amp, multi speaker set up.



a. Series Connection (chain)



b. Parallel Connection



c. Series-Parallel Circuit

As you can see there are several ways to hook up multi-speakers to one amp. The last drawing works out great for high power applications, since you add the total wattage of all the speakers in the multi-link. Also the series/parallel circuit maintains a nice eight Ohm load. For example, if the speakers in the drawings absorb 200 watts each, then the first two diagrams represent a total of 400 watts power capacity. The last drawing represents an 800 watt capacity. Another neat trick, Huh? Man, you DJs should be paying me for this.

Next is, know how to read a speaker's specification sheet. Here's the specs for a very popular double 15" 3-way system:

Model: Community CSX-57

A. Frequency Response:

40-18,000 Hz

B. Continuous (RMS) Power Handling:

300 watts

C. Program (Peak) Power Handling:

750 watts

D. Sensitivity 1w/1m:

103 dB SPL

E. Impedance:

8 Ohms

Item A shows the frequency range the speaker can deliver. Since human hearing extends from 20 to 20,000Hz (technical term for cycles per second), this speaker is very close to that figure and is therefore, considered full range.

Item B, continuous or RMS power handling, is the power that the speaker can handle over an extended period of time. So, with an amplifier that puts out 300 watts continuously before clipping, the above cabinet will absorb the power without failure.

Item C, the program or peak rating, is the power the speaker can take momentarily. On the above speaker it will take a 750 watt pulse of music without failing. These two power ratings can be a point of confusion when buying an amplifier. I would suggest an RMS rating of at least 300 watts per channel. While a smaller amplifier can drive the speaker, Beware! If you push a power rating, you are wrong.

You see, a clipped signal is far more dangerous than a clean signal at twice the speaker's RMS rating. In fact you could use a 500 watt per channel amp with this speaker, if you don't drive it to the max. Since the speaker can handle a 750 watt peak this does not present a problem. Just a reminder that with an amp this large, you must not see the clip lamps flash at all. If they start flashing, back off on the gain considerably. This method of running a larger amp over a smaller one is called "giving yourself some headroom."

Next item is Sensitivity. This is a measurement of how efficiently a speaker goes about converting electrical energy into sound. The

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sensitivity rating for the CSX-57 is 103dB SPL (Sound Pressure Level) measured at one watt at one meter. For every three dB increase you must double the amp power. If you look at another speaker's specification and its' SPL figure is 100dB, than it would take twice the amplifier power to make the 100dB speaker to sound as loud as the 103dB one. Settle for a sensitivity rating of no less than 98dB for pro DJ sound reinforcement.

The last item on the spec sheet is impedance. This figure shows the load the speaker places on the amp. The lower the impedance the heavier the load. A heavier load on the amp permits more current to flow through it, increasing the power output. Have you noticed that amps have two or three power ratings? Well, it's the speaker's impedance that determines which power output the amp will deliver. So, you can stop looking for that four Ohm/ eight Ohm switch on the back of the amp and start looking at your speakers' impedance spec. Let's compare the specs of two amps:

Crest LA1201

8 Ohms 300 watts/channel
4 Ohms 475 watts/channel

Crest FA2401

8 Ohms 350 watts/channel
4 Ohms 600 watts/channel
2 Ohms 770 watts/channel

You can see how the amplifiers' output increases as the impedance figure decreases. From the above description, the average person would attempt to run a low impedance to get more power. But, increasing the load also increases the stress on the amp and heat builds up. If the impedance goes below what the amp is rated it could shut down, or worse, burn up. Looking at the amp spec again we see that the lower limit for the LA1201 is four Ohms and the FA2401, two Ohms. Most amps have lower limits of four Ohms. If you don't see a lower rating—DON'T USE IT!

Now I'll disconnect my speaker (mouth). In the next *Mobile Beat*, I will touch upon some speaker placement techniques. Also keep a look out for Tech Talks' new Question and Answer Hot Line. If you have any questions, write me at Abracadabra Lights & Sounds, 1153 Deer Park Ave., N. Babylon, NY 11703. Or call 1-800-355-SPIN, (in NY call 516-667-2300).

The Scoop

SPECTACOLOR FROM SHOW*PRO

The Spectacolor system from SHOW*PRO marks a turning point in the evolution of mobile lighting systems. It's unlike a par system in that it is totally controllable. If you want to flood the dance floor with red, just push the button labeled "Red". There are seven colors to choose from (red, green, blue, yellow, pink, orange, magenta) and white. You can also rock back and forth between two colors, manually changing colors to the beat or choose a pre-programmed, automatic mode.

A basic Spectacolor system, such as the one we tested, consists of four Spectacolor heads, and a controller. Each head is a projector with a built-in fan and dichroic color wheel. As colors are selected on the controller, the color wheels spin in sync so that all heads project the same color at the same time. The effect on the dance floor is four well-defined "spot-light" type ovals.

The Spectacolor controller is a single rack mount panel with individual buttons for each color along with a rotary dimmer knob and a selector switch for the automatic features. An audio input is provided to keep the system in sync with the beat. Speed and intensity are selectable, along with the controller's sensitivity to the audio input.

We tested a Spectacolor system at a 1968 class reunion. The heads were pre-wired and mounted to a crossbar so that set-up was simply a matter of placing the bar on top of a light stand, and running a single cable to the controller. Set-up time was less than five minutes. It's important to get the heads up as high as possible so that the beams hit the floor at around a 45 degree angle. We placed the tree behind the DJ to lengthen the distance from the projector's heads to the dance floor to increase the amount the beams can spread, and to keep the tree out of the way of the crowd.

As the evening began, we used the Spectacolor just to change color on the dance floor. As the music went from 60's rock to ballads, we

changed the color from bright pink to a more subdued green or blue. By picking adjacent colors, we could rock back and forth changing color with the beat. During the contemporary dance sets, we

priced, particularly if you need to outfit multiple systems, but this may be just the first wave of mobile color changer/spotlight systems.

Being able to tailor the color of the



switched to the automatic modes. The controller took over and put on a dynamic and kaleidoscopic display of changing color and movement. It's quite a remarkable device. Even during those moments when the dance floor population was sparse, the Spectacolor's pre-programmed lightshow made it look full and alive.

The heads easily pivot so that they can be aimed anywhere in the room as necessary. Earlier in the evening, we used a single head set on "white" to spot-light the speakers who addressed the class from the podium.

The only major drawback we noted with the system was inability to adjust the size and focus of the beam. According to SHOW*PRO, all new heads are focusable so that the size of the beam can be tailored to the application. Optical improvements have also made the new heads significantly brighter which is a plus. Our test units had five pin connectors, new units will use standard XLR connectors. Presently, the retail price for a single Spectacolor head or the controller is \$495.00. We're hoping to see the price of a four-head system with controller and cables come out under two grand. Still, this is

dancefloor to the music can be very dramatic and this feature has broad application. At a wedding reception, it could be used to spotlight the bridal



party during introductions and during the bridal dance. Later in the evening, simply slip a gobo into each head for a different effect. The system could even be used to spotlight small bands and even stage events. SHOW*PRO's Spectacolor system is a venture into an entirely new territory in mobile lighting systems. It is professional quality, very user friendly, and designed to do something DJs have been asking for.

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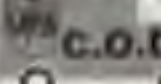
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DISCOVER



It's A Wonderful Life!

The DJ Version

By Joel Miller

Having been the subject of a DJ horror story (*Mobile Beat*; #11, "Corps Chaos Climaxes in Catastrophe.") and having read the numerous other accounts of terrible experiences endured by mobile DJs, I was beginning to think that the only out-of-the-ordinary occurrences at our gigs which were worth writing about are the painful ones. But I began to think about those odd little happenings which have been peppered throughout my 17 years on the road that fall into my mental slot reserved for, well... miracles. So, with this issue covering the season of miracles, and the celebration of the birth of Jesus Christ, it seems appropriate to share a few experiences from my own life when I knew divine intervention had protected me from having the material for yet another horror story.

Late one night after a job, with two hours to travel through a snow storm, I buried my car in a snow bank. Within seconds after sliding off the road, a car pulled up and stopped behind me. I got out with all sorts of possible outcomes of this encounter spinning through my head only to find a stranger walking toward me with a chain. Before I knew it, he had hooked his car to mine, pulled me out, took his chain and drove off. He refused the cash I offered. He just told me to "pass it on."

Another time I was coming down a hill in my van and heading into a fairly sharp right turn. Again it was after a distant job in a rural area with snow covered roads. As I rounded the turn, the van began to slide into the oncoming lane where, fortunately, there was no on-coming traffic for the moment. I knew that if I hit the brakes I'd be off the road, so I started to oversteer. But the rear end began to fish-tail out, and I was about to lose

control altogether. Suddenly, not in direct reaction to any steering I was doing, the van mysteriously straightened out and I found myself coming out of the end of the



curve in my own lane—at about 50 miles per hour. But that's not all...

Late one December morning I was preparing to leave for an afternoon dance being held at an out-of-town high school where I had never been. I wanted to leave a little early because I wasn't familiar with the setup, but little delays in my office kept me from getting on the road as planned. I later found out those delays were the miracles. As I traveled down the interstate, I was one of the first to get waved off at the nearest exit by a policeman. Everyone was being detoured. As our line of traffic crawled along, my stomach got that same sinking we've all experienced when a major equipment malfunction occurs or we discover we're in deep trouble with a client. I got to the school about a half hour before I was to start, but somehow with the help of several adults and students, none of whom I'd ever met before, a setup which should have taken

over an hour was done in the nick of time.

Later that day I found out that an icy patch on the interstate had caused a fifteen car pileup with some serious injuries. Had I been able to leave even a few minutes earlier as planned I would have either been in the accident or else trapped between the pileup and the exit I got waved off, and never had made it to the job at all.

Less than a week later, as I was getting in my van I was shocked to notice that my driver's side rear wheel was falling off! One lug was sheared off, another lug nut was missing, and the remaining three were almost off. Obviously this didn't happen just that morning. I had worked the night before, and drove two hours in another bad snow storm on the interstate. Only the Lord knows how long he held that wheel on during my drive home.

Here's one that involves my actual DJ equipment and for which I have absolutely no explanation. I have a foot control which I use to turn on and off over a dozen of my major effects. One time the foot switch for my chase lights went bad, so the next day I replaced it. However, this is a single pole switch (meaning it switches only the hot or neutral electrical signal) with two terminals in and two terminals out. I absentmindedly made the fatal mistake of soldering the neutral feed to one set of the terminals and the hot feed to the other set, thus creating a dead short. Naturally, the next time I set up, I popped a circuit breaker. Sensing that something had sparked inside the controller, I opened the box. While peering into the guts and having someone keep trying to reset the breaker, I could see that it was my new switch which was giving me problems. Although I did not at that time realize I had wired in a dead short, I somehow

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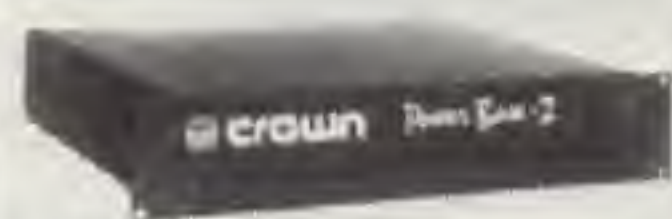
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managed to get the switch into the open position so there was no longer a short and the breaker stayed on.

I plugged the chase lights in somewhere else and did the show. Here's the unexplainable part; that switch is in a cluster of switches which I stomp on with something less than 100 percent accuracy during the wildness of a show, and I must have stomped on that dead short dozens of times that night and yet the breaker never popped again! It was not until the next job when I again popped the breaker as soon as I powered up and discovered, when I started doing a little probing with my meter, that I had made such a dumb mistake. A little soldering and it was brand new. In fact the new switch was in perfect working order even though you would think that it would have gotten fried inside with all that shorting.

My last miracle involves a physical healing. After moving my DJ equipment around and playing racquetball two or three times a week for many years, my lower back began giving me problems. My chiropractor wasn't helping anymore, so I finally went to an orthopedic surgeon. The tests showed that I have two compressed discs in my lower back—not bad enough to operate, but bad enough for a Motrin prescription. Even with taking 600 milligrams of the stuff several times a day, my condition worsened to the point where one Saturday morning, with two gigs ahead of me that day, I could not get up out of bed. I was in more pain than ever before in my life, and I had to slide out of bed sideways onto my knees in order to stand up. I could not even bend over far enough at the bathroom sink to wash my face. Being a professional DJ, I knew I had to stick it out and do the jobs. As I forced myself to carry my equipment into my first job I began to think my career and many of the other activities I enjoyed, were almost over due to injury.

During the job, things seem to loosen up a bit, but I knew the hour and a half drive to the second job would probably stiffen me right back up again. However, a miraculous thing happened. When I got out of my van at the second job I felt oddly limber. Things continued to improve during the show, and by the time I was packed up that night I had no pain and felt completely healed. I had gone from the most pain and stiffness I'd ever had to normal, in one day. The best part is that my back has been fine ever since.

I went back to that doctor, and although he said he couldn't explain it, he told me not to bother taking the medication

anymore, which I don't. Lots of people have been able to confirm this particular miracle because they knew me before and after. That happened on November 22, 1986 and, thank God, my back has never given me problems like that since.

So maybe you've experienced some miraculous occurrences on your mobile "beat". God is not only watching us, as the song says, but he is with us too. So, in this, the season of celebrating miracles, take some time to thank him for keeping you safe on the road, or at least for that minor miracle of keeping your calendar full.

Joel Miller operates his Mobile DJ Service out of Erie, PA.



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The Bakers, see page 48!



Dan McKay (photo left, center), of The Oldies Mobile in New Orleans, LA. Dan produced actual proof that Elvis is alive and will work for his service if he provides the microphone.

Bob Riley (photo right) of Legends of Music, S. Weymouth, MA. While many of the entrants tried to convince us they were Elvis himself, Bob was the only one who tried to convince us he was Rush Limbaugh.



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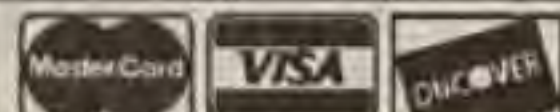
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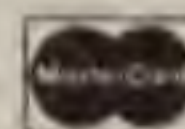
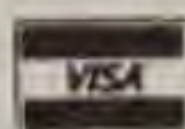
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16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

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18. Cut the Cake (traditional, vocal)
19. Cut the Cake (traditional, instru.)
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22. Edelweiss

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23. I'll Be Seeing You

Jitterbug

24. Opus One

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25. American Bandstand

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26. Night Train

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27. Irish Jig Medley: (Irish Washerwoman,
McNamara's Band, Gary Owen)

Pollah

28. Beer Barrel Polka
29. Kochany Mazurka (or Obersk)
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31. Tarantella

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32. Zorba The Greek
33. Miserlou

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34. To Life - Hora (instrumental)
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Friends Could See Me Now,
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California Here I Come,
When The Saints Go
Marching In, Hey Look Me Over,
Hail, Hail, The Gang's All Here,
When The Saints Go Marching In)
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8. Hokey Pokey (Funky Version)
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10. Bristol Storm
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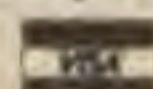
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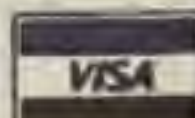
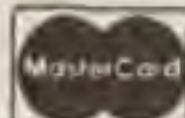
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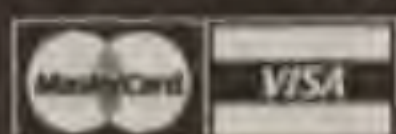
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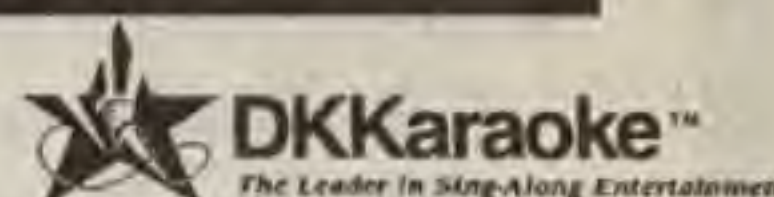
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PHOTO FILE



Attendance topped 300 at the DJ Expo '93 held October 24, in Southfield, MI. The event was sponsored by DJ Supply and The Michigan DJ Network. Over fifty manufacturers were represented in the exhibit hall (above).

Highlights of the expo were seminars, workshops, and a DJ Mixx-Off with DJ Chainsaw (right) grabbing first prize.



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1. MIDNIGHT MARAUDER
- A Tribe Called Quest/ Jive
2. DEBONAIR
- Afghan Wigs/ Elektra
3. BEAUTIFUL PEOPLE
- Barbara Tucker/ Strictly Rhythm
4. ROCK TO THE RHYTHM OF LOVE
- The Beloved/ Atlantic
5. SORRY WHOLE
- Bootsauce/ Polygram
6. CHRISTMAS INTERPRETATIONS
- Boyz II Men/ Motown
7. UNDER PRESSURE
- Butch Quick/ Strictly Rhythm
8. BETCHA'LL NEVER FIND
- Chantay Savage/ ID.
9. MISSING LINK
- Curve/ Charisma
10. U GOT ME UP
- Dajae/ Cajual
11. THE PROGRAM
- Dave Morales/ Polydor
12. BUHLOONE MIND STATE
- De La Soul/ Tommyboy
13. SPACE TIME DISCO
- Definition FX/ BMG
14. WHAT IS LOVE
- En Vogue/ EastWest
15. STAY REAL
- Erick Sermon/ Chaos
16. DREAMS
- Gabrielle/ London
17. GIVE IT UP
- The Goodman/ FFRR
18. SEX DRIVE
- Grace Jones/ Island
19. TEXAS COWBOYS
- The Grid/ Deconstruction
20. COME CLEAN
- Jeru The Damaja/ Polygram

21. YOUR LOVE KEEPS WORKING
- Jody Watley/MCA
22. WHO'S GONNA LOVE ME
- K-London Posse/ K4B
23. CLASSIC MATERIAL
- Leaders Of The New Scool/ Elektra
24. I CAN'T LET YOU GO
- Legacy of Sound/ RCA
25. COME ON FEEL THE LEMONHEADS
- Lemonheads/ Atlantic
26. HAPPENIN' ALL OVER
- Lonnie Gordon/ ERG
27. ALL I WANT
- Luna/ Black Label
28. MOVING ON UP
- M People/ Deconstruction
29. EASY TO LOVE
- Malaika/ A&M
30. I'VE GOT THE MUSIC
- Mount Rushmore/ ORE
31. WRITTEN ON YOUR KITTEN
- Naughty by Nature/ Tommyboy
32. WHITELOVE
- One Dove/ FFRR
33. QUEEN OF THE PACK
- Patra/ Epic
34. GO WEST
- Pet Shop Boys/ EMI
35. WHEN MIDNIGHT SIGHS
- PM Dawn/ Gee St.
36. CARHOPPER (RMX)
- Positive K/ Island
37. U.N.I.T.Y.
- Queen Latifah/ Motown
38. TRANSMISSIONS
- Reactor/ Novamute
39. DA YA THINK I'M SEXY
- Revolting Cocks/ Sire
40. JUST HAD A BOYFRIEND
- Riff/ ERG

MB TOP TRAX

1. I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)
- Meat Loaf/ MCA
2. JUST KICKIN' IT
- Xscape/ Columbia
3. ALL THAT SHE WANTS
- Ace of Base/ Arista
4. AGAIN
- Janet Jackson/ Virgin
5. ANNIVERSARY
- Tony! Toni! Tone!/ Mercury
6. SHOOP
- Salt-N-Pepa/ PLG
7. BREATHE AGAIN
- Toni Braxton/ Arista
8. CAN WE TALK
- Tevin Campbell/ Warner Bros..
9. HERO
- Mariah Carey/ Columbia
10. GANGSTA LEAN
- DRS/ Capitol
11. PLEASE FORGIVE ME
- Bryan Adams/ A&M
12. HUMAN WHEELS
- John Mellencamp/ Mercury

13. BOTH SIDES OF THE STORY
- Phil Collins/ Atlantic
14. FIELDS OF GRAY
- Bruce Hornsby/ RCA
15. LINGER
- The Cranberries/ PLG
16. SEX ME
- R. Kelly/ Jive
17. DREAMS
- Gabrielle/ London
18. RUNAWAY LOVE
- En Vogue Featuring FMOB/Eastwest
19. (I KNOW I GOT) SKILZZ
- Shaquille O'Neal/ Jive
20. PINK CASHMERE
- Prince/ WARNER BROS.
- PK PAYING THE PRICE OF LOVE
- Bee Gees/ PLG
- PK TIME AND CHANCE
- Color Me Badd/ Giant
- PK SLOW AND EASY
- Zapp & Roger/ Reprise
- PK YOLANDA
- Reality/ Strictly Rhythm
- PK WHY MUST WE WAIT UNTIL TONIGHT
- Tina Turner/ Virgin



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With the holiday season here, and if you have thoughts of passing the torch(biz) to the next generation, or just need a great gift for your competition, act quickly on this gem. We recently stumbled across the **Model 60-2250 Sound Center** in the discontinued bin at Radio Shack. Although not quite yet a museum piece, there is no similar product in the 1994 catalog so this definitely qualifies the unit as an endangered species.

The RS Sound Center has everything necessary to get the Barney generation on their feet. The unit has built-in jacks which allow an auxiliary unit to be used to actually mix music with sound effects while speaking into the microphone(included), along with an echo feature and nine sound effect keys, simulating machine guns, rockets, telephones and more. A press of the **SUPER SOUND** button plays each sound effect in sequence. The owner's manual warns if howling occurs while using the microphone to move the microphone away from the speaker until the howling stops.



A power supply, volume control, and built-in speaker are part of the mobile-orientated design. The weight of the RS Sound Center without batteries is a mere 1.3 pounds.

We road-tested the unit with two local Kidjocks from Mike & Joe's Mobile Sound & Light. The pair have provided entertainment at a variety of functions here in the N.Y. area, and we caught up with them after they returned from a summer engagement at a resort area where they received rave reviews.

Upon observing their setup and sound checks, we had to question the design of the unit where the sound actually comes back in the direction of the performer. However, after ten minutes of their show we had to marvel at this unique design. M & J use analog tapes, but implement use of the sound effects in between tapes with their own version of Kiddy Karaoke. Since we were unfamiliar with the accapella lyrics on these vocals (or this may have been the howling we were warned about), we had to assume there was no available software or this was a spontaneous rap.

Overall, the only other major drawback we noted was the need to change the Four "C"-type batteries halfway through the show, but considering the age group, the less power available the better. The RS Sound Center is a rugged performing unit that can take a beating and keep on annoying. MSRP \$19.95. The TANDY Corporation, Ft. Worth TX.



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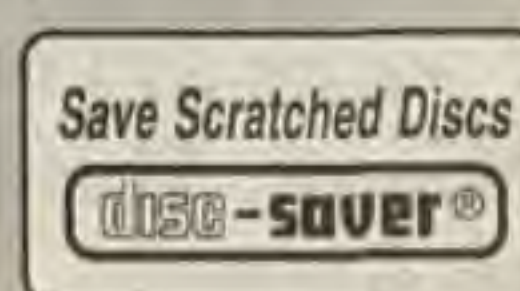
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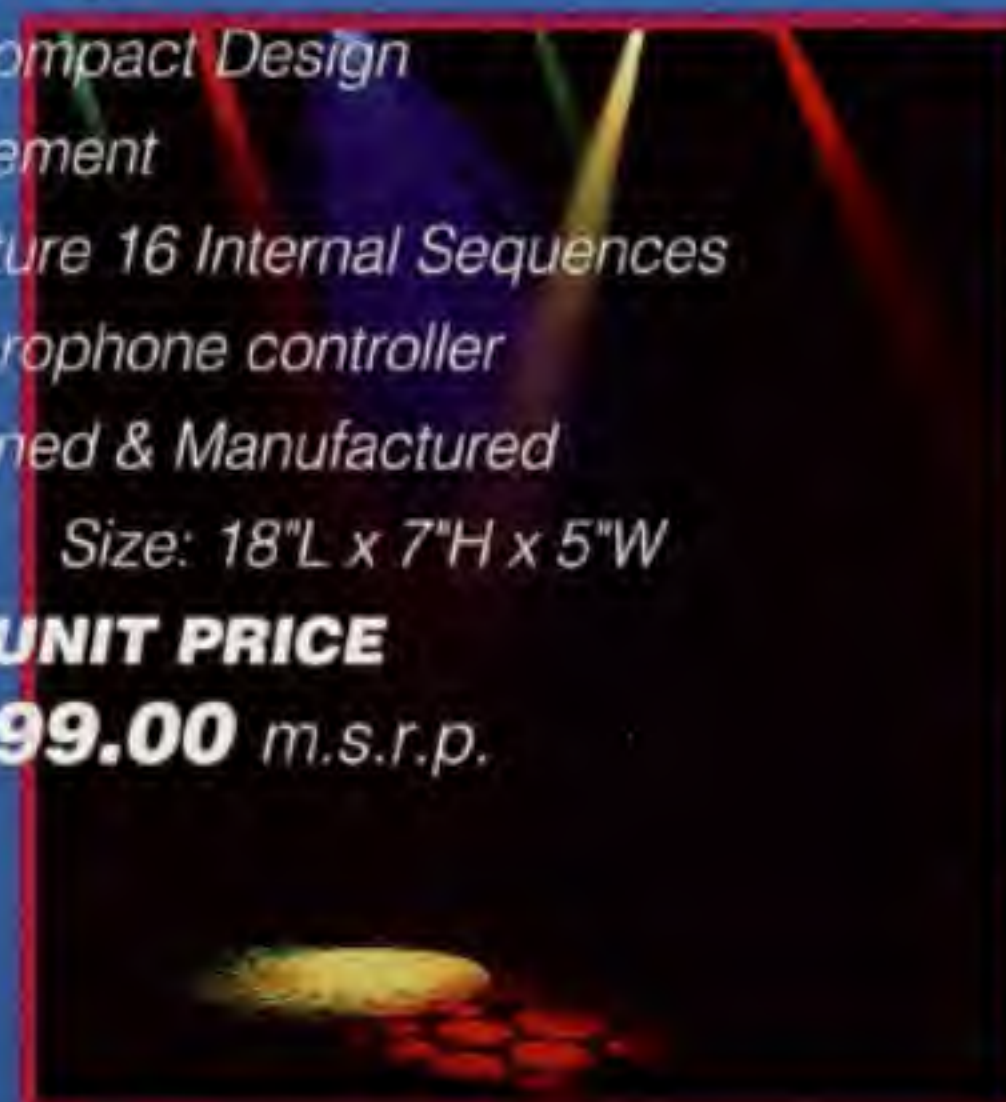
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